

SAVED BY WIRELESS! By WILLIAM CAINE.



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EVERY FRIDAY.

Two Pence.

OFFICIAL  
PROGRAMMES  
OF  
THE BRITISH  
BROADCASTING  
COMPANY.

For the week commencing  
SUNDAY, December 7th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
	BELFAST

SHEFFIELD (Relay)	PLYMOUTH (Relay)
EDINBURGH (Relay)	LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)	
HULL (Relay)	NOTTINGHAM (Relay)
STOKE-ON-TRENT (Relay)	
DUNDEE (Relay)	SWANSEA (Relay)

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By EARL RUSSELL.

[Lord Russell is a keen student of science and social questions, and is known as a writer of distinction. He is an electrical engineer and a barrister-at-law. In the following article he discusses the possibilities of radio in connection with the parliamentary vote.]

IN the matter of politics, broadcasting has hardly yet come to its own. In the recent election, one speech from each of the three leaders was allowed to be broadcast; but I suppose even the most optimistic party manager hardly expected any votes to be turned by a solitary oration. It has been suggested that the debates in Parliament should be broadcast, and I should be entirely in favour of this idea, subject to two conditions. The first is that a special wave-length should be used so that no one should be compelled to listen unless they desired, and the second is that the whole of the debate should be broadcast, so that those who do listen should understand the real work of Parliament. Instead of having spiny snippets as served up by our Press.

So far, however, broadcasting has not really been used as a political appeal to the masses. Consider what it effects already. It has been said that pronunciation has been improved by the clear accents of the official announcers; it is certain that some knowledge of sense has been diffused by the forthrightly lectures, and opera has been brought home to many who would otherwise never have heard it. The correct time in thousands of houses has been due to broadcasting, and so also has a good deal of knowledge on various subjects, such as motors, archaeology, and poetry, to take a few examples.

Personally I listen at any sort of time for technical reasons unconnected with the programme, and in the course of that listening I have found my recollections of nursery rhymes and of hymns agreeably improved, besides occasionally receiving some unexpressed opinion on the treatment of my face. I have

noticed also in the News Bulletins that the public taste has been accurately represented by about ten times the space being given to sport and racing which is allotted to serious political questions.

Imagine, however, what the result might be of intensive political culture by wireless. Every advertiser knows the psychological effect of the constant repetition of some name. Could not the same psychological fact of constant authoritative repetition induce the mass of people to believe that Cudlin is the man and not Short? Politicians know well that in a vast electorate such as we now have, something like fifty per cent. of the electors have no very definite opinions, and are swayed by the stranger considerations on the day of the poll. Each party manager would think, as a manufacturer was reported to have thought in the United States, "If only I could capture this machine, and limit it to my party, see how inevitably my party would triumph."

The broadcasting services of this country are under unified management—a combination of private enterprise and public control. I can imagine some fantastic vision in the future in which the light amongst politicians would be not to occupy the Premier's house, to capture the Army or Navy, or the Foreign Office, but the control of broadcasting. In many foreign countries, the Government "makes" the elections, which means that the Government in power controls and directs all the operations of polling and, therefore, starts with the dice heavily loaded in its favour.

If such a vision as I suggest came true, and the Government captured and used with steady determination and firm will the psychological effect of broadcasting for its own party purposes for a period of four or five years, think

(Continued overleaf in column 3.)



# The Modern Aladdin's Lamp.

The Story of the Wireless Valve. By E. de Poynton.

JUST a small glass bulb no bigger than a hen's egg containing a few scraps of wire and a hollow cylinder of metal like a thimble minus its tip. It does not appear to be anything very extraordinary. It looks very like the electric lamp which we use to light our houses. Yet there is really a huge difference between the two. The electric lamp is a wonderful thing, but the wireless valve is, perhaps, the most amazing of all the inventions that the brain of man has ever conceived.

## A Romance of Science.

The history of the valve is one of the romances of science. Long before Marconi sent his first messages through the ether over a distance of a few yards, Edison discovered the principle that is now used in the valve. He found that if he placed a metal plate within the bulb of an electric lamp, he could make a current pass to it from the glowing filament. No one could discover any use for the invention, and the "Edison Effect" remained for years as nothing more than an interesting laboratory experiment. But when wireless came, an Englishman, Professor Fleming, was quick to realize that a wonderful use could be found for the idea.

After endless experiments, he produced the first valve, which, to a casual glance, appears exactly like those that are now glowing upon your receiving set. Look at one of your valves for a moment. Within it is a tiny piece of fine wire—the filament—almost entirely surrounded by a thin sheet of rolled up metal which we call the plate. These two parts, the filament and the plate, were all that was contained within the bulb of the Fleming valve. It was a great step forward, but it did not increase the sensitiveness of the receiving set, since it could not magnify the minute energy of wireless waves.

## The Magic Wire.

It was left for another inventor, this time an American, Dr. Lee de Forest, to add just one little part which transformed the valve at once into a veritable Aladdin's lamp. That little part is a small spiral of thin wire which surrounds the filament and is suspended between it and the plate. The grid, for that was de Forest's invention, has annihilated distance, since there is no part of the world to which wireless waves now take more than one-fiftieth of a second to travel!

Now let us see something of the way in which the wonderful valve is made. The first process is to blow the bulb, which is made rather longer in the neck than that of the finished valve. Next, a small hole is made in the glass at the place where the "pip" will be and a length of glass tube is sealed on. A third piece of glass is also required for the composition of the valve.

## The "Pinch."

Look again at one of yours. You will see that the plate, the grid, and the filament stand on a glass support shaped rather like a pierrot's hat squeezed flat at the top. This is known as the "pinch." In this little glass support are placed four, or sometimes more, thickish wires. When they are in position, the pinch is placed upon a revolving table, upon which it is carried through the flames of a succession of gas burners. It is thus heated until the glass softens, and when the right temperature is reached, it goes into a machine whose jaws come together on each side of it, squeezing the glass round the wires and sealing them firmly into position. You see now how it gets its name.

To the wires sealed into the glass are welded others to act as supports for the three parts of the valve. The filament, which consists of a fine tungsten wire, drawn out in some cases until its thickness is but a fraction of that of a

human hair, and specially treated in the case of dull emitters, is stretched to just the right tension between its supporting arms, to each of which it is fixed by a minute weld. It is important that the filaments of all valves of the same type should be of exactly the same length. An ingenious machine cuts off precisely the correct length.

The grid again must be exact. A turn of wire more or less in its spiral would make an immense difference to the performances of the valve, and results would be very different if the spiral were wound a little more closely or rather more loosely than it ought to be.

## Delicate Work.

If the plate of the valve were one-sixteenth of an inch greater or less in diameter than the standard pattern, it would have a great effect upon your reception, and means have to be devised of ensuring that all plates fitted to valves of the same pattern are identical in shape and size. Each is bent automatically round a spiral former and the joint is spot-welded. The plate is then welded to its supporting rod.

The next process is to seal into the bulb the pinch with its plate, grid, and filament. This is done by placing it in the neck of the bulb and putting the new half-finished valve on to another revolving drum, which carries it through a series of gas flames. As the temperature rises, the two pieces of glass are sealed together, and, later, the unwanted portion of the neck of the bulb is cut off by passing a very hot flame round it. The valve has by this time taken the form of a bulb, within which the metal parts are securely fixed.

## Bombardment and Pumping.

From the lower end of the bulb protrude four wires, and to the top is fixed the tube of which we spoke before. It has now to undergo the processes known as bombardment and pumping. It is essential that every possible trace of air and gas shall be removed from the interior of the valve. If we were simply to exhaust the air and then seal up the bulb, we should find that after it had been in use for a short time the valve's performances would begin to change. This is due to a rather curious effect. A certain amount of gases is held firmly by the metal parts within the bulb. When these parts are heated, the gases are released. This would happen when the valve was placed upon the receiving set if some means were not employed during the process of manufacture to drive them out. To get rid of them a very high voltage is applied whilst exhaustion is taking place, with the result that the metal parts are heated up and deliver the gases that they are hiding.

## Billions of Atoms.

The vacuum is produced by means of pumps of very special design, capable, so far as is humanly possible, of removing every trace of gas. No harder vacuum can be obtained—though actually in the most perfectly finished valve millions upon millions of gas atoms must be left, so tiny and so crowded together are the minute portions of matter which compose even so tenuous a substance as a gas.

And now for the pip. When the vacuum has been brought to the highest point obtainable, heat is applied to the tube sealed into the top of the valve. As soon as it softens, the pressure of the outside air causes it to collapse, and so the little point seen at the top of the valve is formed. It remains now only to "cap" the valve and to fix its wires to the prongs. This done, it is sent, when the filament has been "aged" for some time by passing current through it, to the Test Department, where it is put through its paces before being passed for issue.

## My Vision of the Future.

(Continued from the previous page.)

of the power it might acquire from a hypnotized electorate! It would be almost impossible for such a Government not to be returned to office again, and after another five years of hypnotizing the voter would any opposition be conceivable? Well, yes, it would, and that is due to a trait in the English character for which we cannot be sufficiently thankful. There is an inborn and ineradicable British disposition which makes us fear domination, become reluctant to be driven, and be always suspicious of unlimited power. The public that could not be reached by broadcasting would be got at by the newspapers and public meetings; there would be an uprising and revolt, and the return of a Government with "Freedom in Wireless" as its motto, and legislation would be passed to make a recurrence of the monopoly impossible. But how the mere thought of such a thing must make an organizer's mouth water!

\* \* \* \*

I will leave my vision and come back to sober facts. All parties recognize that with an electorate so vast as ours, the first necessity is to educate that electorate so that it may cast its vote for this party or for that with, at any rate, some intelligible idea as to why it is given. I do seriously think that some lectures upon the Constitution of this country, upon the functions of a constitutional monarch, and the respective powers of the House of Commons and House of Lords, and of the methods and processes of legislation, might be most valuable. To this might be added expositions on the work of the respective departments of government with some indication of the spirit with which it is carried out, and all the unceasing and invaluable work of that vast body of non-political Civil Servants who are not the parasites upon the body politic that they are sometimes represented as being.

\* \* \* \*

In view of the way in which we are now involved, and maybe always shall be involved, in dealing with problems abroad, there should also be well-informed statements on the subject of our Colonial and Indian Empire, and on the position and government of foreign countries, and the nature of our relations with them. Trade should not be neglected. Public Health might usefully be dealt with, and many kindred matters would readily occur to the earnest student of those subjects.

\* \* \* \*

I see some objections, but not, I think, insuperable. First that such lectures would be dull, but that they need not be if the right person can be found to give them. Secondly, that in some cases it would be very difficult to give such a lecture without some party bias. This objection is more serious than the other, but could still be got over; either a neutral lecturer could be obtained if possible, or, if not, lectures could be given by two, or even three, people presenting the subjects from as many angles as possible with the minimum of factional difference between them. Of course, in a science like Economics no two professors take the same view on any question, but it is only by discussion of different views that some measure of agreement can be arrived at.

\* \* \* \*

If such a scheme as I have outlined were adopted, the great mass of the electorate, and among them I include the man and woman of fashion quite as much as the worker, would learn that politics is neither a game nor a matter of no consequence, and that it involves every important question upon the true solution of which our prosperity and future happiness must depend.



# Official News and Views. GOSSIP ABOUT BROADCASTING.

## An Important Correction.

IN the article by Lord Riddell, "The Broadcasting Philosopher," in our issue of November 21st, it was stated that "The B.B.C. received from the Government a proportion of the licence fees paid by the owners of receiving sets; to this they add a percentage of their manufacturing profits."

The latter part of this remark is, of course, inaccurate. The B.B.C. does not manufacture apparatus, nor does it now receive any proportion of profit from those who do. It is now dependent solely for its income upon its share of licence fees paid by listeners. It is felt that if the public fully realised this fact, there would be fewer listeners who evade paying for the programmes they receive.

## Opera From Brussels.

It has already been announced that the B.B.C. intends in future to transmit alternative programmes from their High Power Station and Low Power Stations. The first of these alternative programmes will take place on December 15th, and the inauguration will coincide with the date on which the B.B.C. will relay the opera *Prince Igor* from the Opera House in Brussels, Belgium. This opera begins at eight o'clock, and the whole of it will be broadcast from the High Power Station. The News Bulletin will be given in one of the act intervals.

*Prince Igor*, unfortunately, is too little known in England. It contains some beautiful and brilliant music, famous Russian dances, some wonderful choral effects, and the overture and march which were so popular at the series of B.B.C. symphony concerts last year when they were conducted by Mr. Goossens.

## Manchester's New Studios.

The new studios and offices of the Manchester Station will be opened by the Lord Mayor of Manchester on December 12th. A special programme has been arranged, including items by the "2ZY" Augmented Orchestra and the "2ZY" Opera Chorus. Miss Beatrice Miranda, the soprano, and Miss Winifred Small, the violinist, will contribute to the programme.

The opening ceremony will take place at approximately 9 p.m., and in addition to the speech of the Lord Mayor, there will be others delivered by representatives of the University and other bodies.

The new premises are situated in Orme Buildings, the Parsonage, Manchester, and besides being central, are very large. There will be two studios, as in the London Station, and enough other accommodation to allow for considerable expansion. The premises should not be unworthy of a station which covers an area inhabited by more than ten million people.

## The Open Microphone.

The first night with an open microphone, allowing all studio sounds between items to be heard by the public, given recently by the Sheffield Station, produced hundreds of congratulatory letters. Sheffield listeners appear to appreciate this type of programme. The second open microphone night at Sheffield will be held on Friday, December 12th, when John Henry and Blossom will entertain. John Henry will be the announcer. Mr. John Dunn,

the violinist, will be playing some of his own compositions. Miss Rimpah Goodacre, the well-known Sheffield contralto, and Mr. Charles Hedges are also in the programme.

## A New Rhapsody.

An interesting event at Belfast will be the first performance on Monday, December 15th, of a Rhapsody for Cor Anglais and Harp, specially composed for the B.B.C. by Dr. E. Norman Hay. Dr. Hay has also written a short phantasy on Irish Folk-Songs, the first performance having been given at the official opening of the Belfast Station. The *Land of Heart's Desire*, performed by the Belfast Radio Players last month, was distinguished by the beautiful and unusual music composed for the production by this composer.

## London's Motor Week.

During the week beginning December 15th the talks at 8.45 p.m. at London Station will form a complete series on the many aspects of motoring. They will be given by well-known motoring pioneers and experts. All the talks will be arranged in a most popular manner, and the series should prove of exceptional interest to a great number of listeners.

## Sullivan's "Golden Legend."

Lovers of Sullivan will have the opportunity of hearing the *Golden Legend* from the Bourne-mouth Station on December 14th. The solo parts will be sung by Miss Winifred Ascott, Miss Gladys James, Mr. Harold Stroud, and Mr. Tom Brown, with the "6BM" Choir and the Wireless Orchestra.

The seventeenth Symphony Concert of this station will be given by its Wireless Augmented Orchestra on December 10th. The programme includes Schubert's Symphony in C Major, Humperdinck's overture, "The Children of the King," whilst Miss Marjorie Hayward will play the celebrated Max Bruch Violin Concerto in G Minor. The vocalist will be Mr. Roy Henderson, whose numbers will include Tchaikovsky's "Don Juan Serenade" and Moussorgsky's "Song of the Flea."

## A Famous Conductor.

The Liverpool programme on December 10th again opens with the first part of the Philharmonic Society's Concert relayed from the Philharmonic Hall. The famous Felix Weingartner will be making his second appearance as conductor of these concerts, and the orchestral works to be performed are the Overture to *Parsifal* (Wagner) and the Jupiter Symphony in C (Mozart).

## For Lovers of the Country.

On December 16th, at 7.10 p.m., the Rt. Hon. Sir Horace Plunkett, K.C.V.O., F.R.S., will

speak on Country Life. It will be remembered that reference is made to him in Mr. Bernard Shaw's play, *O'Flaherty, V.C.* Says the Irish V.C.: "But stick in this place I will not among a lot of good-for-nothing divils that'll not do a hand's turn but watch the grass growing. . . . And Sir Horace Plunkett breaking his heart telling them how they might put the land into decent tillage like the French and Belgians." This talk will be S.B. to all stations.

## "Popular Classics."

A programme of "Popular Classics" will be given at London Station on Sunday afternoon, December 14th. It will include the *Peer Gynt* Suite (Grieg), Tone Poem, "Finlandia" (Sibelius), and "From the New World" Symphony (Dvorak). This latter will be given in full.

The artists will be Miss May Blyth and Mr. Albert Sammons, who is generally regarded as England's foremost violinist. He will play Beethoven's beautiful "Romance in G for Violin and Orchestra," and a number of popular solos. At 8.15 p.m. on the same day, the monthly evening service will be relayed from St. Martin-in-the-Fields, the preacher being Mr. Studdert Kennedy, M.C., C.F. ("Woodbine Willie").

## Carols from the Albert Hall.

London Station will relay an attractive Carol Concert given in the Royal Albert Hall by the Royal Choral Society on Saturday afternoon, December 20th. The soloists will be Miss Megan Foster, Miss Olga Haley, Mr. Perry Jones, and Mr. Peter Dawson, all distinguished singers, who will be enjoyed by thousands of listeners unable to attend this delightful concert.

## Community Singing for Children.

The second of the Children's Community Singing Concerts will be broadcast from Aberdeen on Friday, December 19th, and will be conducted by Mr. Herbert Wiseman, M.A., of Edinburgh. This concert will take place in the Music Hall, Aberdeen. It is hoped to have an attendance of 2,000 children at least who will join in the songs, all of which are well known to them. During the evening the Wireless Orchestra will play "The Farewell Symphony" (Haydn).

## Scenes from Many Plays.

At Cardiff Station on Friday, December 19th, Miss Haidée Gunn and Mr. Frank Royds will give a performance portraying "Scenes from Shakespeare and Gay" from a varied selection of plays. Both these artists have achieved a great wireless reputation as players of Shakespearean parts, and Cardiff listeners will doubtless remember their many performances in the series of Shakespearean plays given at the station some months ago.

## An Interesting Experiment.

Nottingham Relay Station is putting forward an excellent educational programme for December. An interesting experiment will be the broadcasting of Adult Discussion Classes conducted by Professor R. Peers, M.C., M.A. On Wednesdays, December 19th, 17th, and 24th, from 8.10 to 9.55 p.m., there will be a short talk on "Economics and Welfare," and a discussion between the Professor and his pupils.

(Continued in col. 3, page 453.)



MARS AND VENUS. By BOTTICELLI.

This picture is among those to be described by Mr. Stewart Dick during his Talk on Botticelli, to be given from London on Monday, December 8th.



# The Musician of the North.

Fate and the Life of Grieg. By R. D. S. McMillan.



EDVARD GRIEG.

have had Burns's songs with music by him!

Grieg's grandfather was a native of Aberdeen, Alexander Greig by name, who, after the rebellion of the '45, left his native land, as did many of his compatriots, in the face of considerable persecution on the part of the English, and turned his face towards the land of the fjord. In Norway he changed the spelling of his name to Grieg, because it conformed more with the Norwegian pronunciation of the typically Scots name.

## His Mother's Influence.

Edvard Grieg, the youth who was to be the great musician, was in direct line of descent from this Scottish pioneer and the link between the exiled family was still tangible to Edvard in view of the fact that his father was British Consul at Bergen.

The composer was born in 1843. His father must have been a man of considerable education, while his mother was by no means inferior in intellectual brilliance, for it was from her that he inherited his remarkable talent for music. His mother had received an extensive musical education in Germany and in London, and when he was little more than six years old he began to receive lessons from her. Under her tuition, the most sympathetic he could have received, the flower of his genius blossomed gently.

In those early years a great influence upon his progress was also exercised by Ole Bull, the great Norwegian violinist, who first met Grieg when the boy was fifteen, and who was so struck with his ability that he suggested on the very first day of their acquaintanceship that he should go to Leipzig for further study—a suggestion which was carried out with the best of results.

## "A Parcel Stuffed with Dreams."

He went there, as he said himself, like "a parcel stuffed with dreams," many of which were to vanish into thin air, to give place, however, to something more substantial in the form of achievement, when he realized it was necessary for him to work instead of to idle away his thoughts with pleasant imagery. Among his fellow students in Leipzig was one who was to make his name famous in a lighter sphere of music—none other than Arthur Sullivan, whose partnership with W. S. Gilbert is perpetuated in the Gilbert and Sullivan operas.

By no means a robust boy, Grieg suffered a serious illness while he was still a student, a consequence of which was that his health was permanently impaired and he lived to the end of his life with the use of only one lung.

When he was twenty or twenty-one Grieg wrote a remarkably beautiful love song, "I Love Thee," around which an interesting story is told. When he penned the melody he was inspired by a newly-awakened affection for the girl who was afterwards to become his wife,

and who was to be a familiar figure with the great composer on many a concert platform in his own country as well as in Britain. She was Nina Hagerup. "Pure and self-sacrificing, she is an near perfection as could be," someone afterwards wrote of her.

They became engaged in course of time; but it seems that the girl's parents were anything but impressed by the ability of their future son-in-law. "He is a nobody," Grieg's future mother-in-law said of him to a friend; "he has nothing at all and he writes the kind of music to which no one wants to listen." There appeared to be every justification for her unsympathetic criticism; but nothing the parents said affected the young lovers. Nina believed that Edvard would one day become famous and she married him and helped him towards his exalted goal.

## Meeting with Liszt.

In a previous article it has been related how Liszt showered so much praise upon Grieg that the Norwegian Government passed a grant to enable Grieg to give up teaching and continue his studies. With part of this money Grieg went to Rome where he met the great Liszt personally who, to the unbounded joy of the younger man, honoured him by playing his (Grieg's) pianoforte sonata. "I think I laughed for joy—laughed like an idiot," Grieg declares of the incident.

This was in 1860. Two years before, Grieg had been married. A daughter was born to them upon whom the happy father poured out all the affection of which his noble nature was capable; but, when she was still an infant, death snatched her from the young couple. It was a sorrow from which Grieg did not recover for years.

## The Dancing Peasants.

The grant from the Government was providential for both Grieg and his country, enabling him, as it did, to settle down undisturbed by multifarious petty distractions to the greatest work of his life—the writing of the music to Ibsen's *Peer Gynt*, which has given pleasure to multitudes of grateful music-lovers. Ibsen, by the way, was a close friend of Grieg's as also was Björnson, the Norwegian poet and dramatist. Grieg was just thirty when he started upon *Peer Gynt*—he began in 1873—and the first performances took place two years later at Christiania, where its success was instantaneous.

Grieg could not tolerate anyone listening to him while he was working, and his work-room was a specially constructed hut some distance away from his house and situated so that it was inaccessible to strangers. Occasionally, however, the peasants would steal, unbeknown to him, to within range of the hut and dance to the tune of his enchanting Norwegian folk-songs.

When anyone entered the room, Grieg immediately ceased work, and, even although his wife was his greatest source of inspiration, she, too, had to leave him before he could compose.

## A Despair of Honours.

An appreciation of Grieg's genius—which is characterized by alternating gloom and brilliance—became more general, honours were heaped upon him—and his wife, too, in token of her sweet voice—but the composer's attitude towards the Orders, etc., which came his way is illustrated by his reply to a friend who congratulated him upon receiving the French Legion of Honour: "It is an 'honour' I share with legions."

Grieg died just seventeen years ago, when he was sixty-four, after having suffered, as medical evidence showed, almost all his life. "This, then, is the end," were the last words he uttered.

# Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.]

## A Well-Merited Rebuke.

DEAR SIR,—I am somewhat of a "low-brow," and, consequently, only about nine per cent. of the B.B.C. programmes appeal to me; but I do not grumble like some of your correspondents, neither does a colleague of mine who, being an ultra "high-brow," confesses that only some twenty per cent. suits him. Indeed, it was this same colleague who told me with great gusto the other day of a well-merited rebuke administered to a grumbler who complained that "last night's programme was rotten, and that is what we pay our licence for," to which a bystander remarked: "Well, old man, wait until you have had three rotten programmes, and when you do, perhaps the B.B.C. would, on application, refund you your penny."

Perhaps this point will be better remembered in the future by those who grumble.

Yours, etc.,

Surbiton.

H. A. S.

## Spoilt the Atmosphere!

DEAR SIR,—I recently listened to a fine talk on prehistoric man, and got into the atmosphere of 10,000 B.C., and dreamed with the speaker of the doings in prehistoric times. And then came the "fox-trot." Bless the fox-trot—you know what I mean! When "London calling" announces a fox-trot, I shut off and read, but I am generally late for the next piece.

I want to make a suggestion and that is that when a fox-trot is announced, you should state the time it will occupy, and then one could avoid missing the next piece, which may be, and often is, good music.

Yours, etc.,

New Barnet.

H. H.

## No More Relay Stations.

DEAR SIR,—Would you inform me whether there is likely to be a broadcasting or relay station set up in the vicinity of Bristol?

I have been considering the increasing power of my two-valve receiving set, but if there is a likelihood of such a station being established, the set which I have will suit my requirements.

Yours, etc.,

Bristol.

D. G.

[No further relay stations will be erected at present. The future depends upon the performance of the high power station at Daventry.]

## An Appeal for Longer Talks.

DEAR SIR,—May I suggest that we have more recitals, travel talks, playlets, etc.? Also that a lecturer, on whatever subject whatever, be allowed more time, as it is a great strain to have to follow so closely a talk given in a quarter of an hour, which should have taken ten minutes or a quarter of an hour longer.

Yours, etc.,

Nottingham.

"LITERARY."

## All On One Valve.

DEAR SIR,—It may interest readers of *The Radio Times* to know that on a recent evening at my home in St. Annes I received the following stations: Manchester, Bournemouth, London, Cardiff, Chelmsford, Liverpool, Radiola, Paris, and Vox Haus, Berlin. The set was an ordinary single valve set with reaction.

Bournemouth was fully as loud as Liverpool, and all stations were perfectly readable in two pairs of 'phones.

Yours, etc.,

Manchester.

J. S.

(Continued on the facing page.)



## Listeners' Letters

(Continued from the previous page).

### Musical Taste.

DEAR SIR.—The Norfolk and Norwich Triennial Musical (Centenary) Festival took place on October 29th, 30th, and 31st and November 1st. It was under the directorship of Sir Henry Wood. Twenty of the finest leading singers together with the Queen's Hall Orchestra, in its entirety, were engaged, and the chorus comprised 275 voices.

St. Andrew's Hall—the old Friar's Hall—was fitted up to seat just over 1,300 people. There were seven concerts, two grand rehearsals, and a popular concert (ten in all), and every seat was sold for every concert.

Now, the reason, in my opinion, for this wonderful result of selling every seat and realizing over £7,000 is due to the musical education of the people. Good music has been given to them in various ways, but the best and cheapest is that received by wireless. This inculcates the love of good music rather than rubbish, and I trust that the powers that be will continue to give over the ether the best class of music and the best programmes. I know this can only be done in accordance with the amount of money supplied, and it is up to all wireless users to see that their licence is in order and that their neighbours are duly licensed.

I know some people think it rather clever to get something for nothing, and I should like to see societies started in all large centres whose principal aim would be to see that those who are benefiting by the programmes which the B.B.C. put before the public are paying their little bit towards them.

Yours, etc.,

Norwich. H. HARPER SMITH.  
(Member of the Committee of Management,  
N. and N. Festival.)

### More Singers Wanted?

DEAR SIR.—I was pleased to note in *The Radio Times* Mr. Keeble Howard's plea for the human voice instead of so much instrumental music. I have come across a great number of listeners who are already tired of the bands, orchestras, etc.

I agree that the music is excellent, but we get so much of it that a pleasant thing becomes a bore. My experience is that people appreciate the vocal items, particularly the short comedy and dramatic plays and the humorous items.

By the way, Mr. H. A. Vachell is wide of the mark when he says that a play, however well read, is a dismal affair; this was altogether disproved by the splendid reading of *O'Flaherty, P.C.*, by "G. B. S."—one of the most entertaining things I have heard on the radio this year.

Yours, etc.,

Leeds. "MIDDLE-BROW."

### A "Licence-Box."

DEAR SIR.—I read with interest the letter in *The Radio Times* from "E. B." of Plumstead, concerning payment of licence.

We are a family of three with a strictly modest income, but we pay our 10s. without any difficulty.

This is how we manage it. Every Friday evening we each put a penny in the "licence-box." In a year we thus have 12s. After paying the licence fee, we have 3s. left, which is spent on new crystals, etc. Yours, etc.,  
London, S.W. "LICENSURE."

### Does Broadcasting Affect Reading?

DEAR SIR.—Do you not think that since broadcasting has been introduced, people read much less? I know that this is the case with many of my friends.

I should like to hear some of your readers' opinions on the subject.

Yours, etc.,

Liverpool. M. S.

## Saved By Wireless!

Written and Illustrated by William Caine.

YOU have heard of the prisoner who stayed for ten years in his dungeon until it occurred to him one day to open the door and escape. Here is a variation of the anecdote.

About a month ago I turned into my Club for tea, and perceived my good friend, Worthing, in a corner of the smoking-room. Worthing is not difficult to perceive, because, though he is a smallish man, he weighs sixteen stone in his socks; I mean to say, he is built rather on the lines of a cask. His age is fifty-three, and he is as bald as a thousand and seven bladders of lard. I hate to mention these things, but they are essential to my tale.

And while I'm about it, I had better, perhaps, whisper in your ear that Worthing's wife, though she is six inches taller, is only two smaller round the middle than is Worthing. Also, that she gave in her age as forty when last she was required to satisfy the impertinent curiosity of a census-taker.

Worthing's air was dejected. He lay deep in his chair, with his little legs stuck out in front of him. A frown disfigured his generally unwrinkled forehead. His eyes were fixed balefully upon a bust of Shakespeare, which is permitted—I can't think why—to stand on the smoking-room mantelpiece. An extinct cigar was between his teeth. A lot of ash was poised on the summit of his waistcoat. A figure of despair. I sat down beside him and begged him to confide in me.

The poor fellow's gratitude against Circumstance was so bitter that it quite caused him to overlook the fact that I sometimes write for the newspapers. He opened his heart to me at once.

"It's that infernal Fantee Band," he said, "at the Hotel Megatherial. Before Martha and I heard it play there wasn't a more united couple going, as you know. And now—" He broke off and favoured Shakespeare with a very unaffectionate look.

"In what conceivable way," I inquired, "has any Fantee or other band managed to affect adversely or otherwise the relations which subsist between yourself and Mrs. Worthing?"

"Why," he said, "we want to dance to the damned thing and we can't."

"You can't?" I cried. "Why not? You've only to go to the Megatherial at five o'clock any afternoon, and order tea, and as soon as the music begins, wade in."

"Yes," he said, "I know all about that. Haven't Martha and I been there every afternoon for the last three weeks?"

"Well, then," I demanded, "what's your trouble? You don't mean to say you can't master the step of a fox-trot?"

"No," he said, "I certainly don't mean to say that. As a matter of fact, neither of us meets with the slightest difficulty in learning these modern steps. We pick them up as easy as



Worthing is not difficult to perceive.

abelling peas. We can do anything that anybody ever does on a ballroom floor."

"Then," I said, "I fail to see why you can't dance to the Fantee Band. Is it, perhaps, that you're a bit heavy and not quite so young as you were once, Worthing? Do the bellows give out? Do your palp? Do your knees go back on you? Is it the miserable old story of the spirit being willing and the flesh proving weak?"

"Not at all," he said, a little hoefully. "When we dance, neither Martha nor I feel the

smallest discomfort. We may be middle-aged, but gentle decay has not, I believe, set in with either of us yet."

"All right, then," I said. "I give it up. You tell me the answer."

He did so.

"Twenty years ago," he began, "both Martha and I were enthusiastic dancers, and I don't mind telling you that we were uncommonly good at it. For some years after our marriage we went out dancing as often as ever we could. Then Martha's appendix began to trouble her, and we had to give dancing up, and we never thought about doing it again until quite recently. But some people asked us to tea at the Megatherial, and we went, and were lost. The devil is in that Fantee Band, I believe. I never heard any music like it. It drives Martha and me simply crazy to dance."

It was all we could do on that first occasion to keep ourselves in our chairs, but, of course, we knew nothing about the modern steps, so we had to sit and suffer. But we took very good note of what the dancers were doing, and it looked so easy that when we got home that evening we tried it in our drawing-room, with me humming, and did it on our heads.

"And as Martha's appendix has been out this twelve years, we decided to go in for dancing again. But since we didn't want to make fools of ourselves, we thought it best to take some lessons, which we did. In a week we were masters of modern dancing—that is to say, so long as we danced in the empty room of our instructress. The trouble was—" He paused and gave Shakespeare such a look that I expected to see his plaster crack.

"The trouble is," I prompted, "that you've lost the trick of steering in a crowd?"

"No," he said, "that's not it. I was always a magnificent steerer. I shouldn't care how many people were dancing round me. It's the lookers-on that put the wind up Martha and me. Oh, those dreadful, peering eyes! The thought of having them following us all over the floor simply paralyses us. Martha, too. You see," he explained, "Martha and I would be a rather noticable couple. I mean, we're a

(Continued overleaf in column 3.)



"Briefly, they'd guy me."



# Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

## BEETHOVEN'S EIGHTH SYMPHONY.

(BOURNEMOUTH, MONDAY.)

THIS is the shortest of all Beethoven's Symphonies, with the exception of the early First one. It is full of lively good spirits throughout.

There are four Movements.

### I.

(Quick, lively and vigorous.) With no sort of warning we are plunged straight into the FIRST MAIN TUNE, the first phrase of which is announced by Violins and the rest of the Orchestra; this answering phrase follows in CLARINETS, with Bassoons, Horns, Oboes and Flutes joining in, and is repeated by FULL ORCHESTRA, which continues in the same vein for a little while.

There comes an abrupt pause, a piquant hesitation, and—

The VIOLINS, in octaves, get under way with the SECOND MAIN TUNE, a pleasant, swaying melody, accompanied by Lower Strings, pizzicato (i.e. plucked) and Bassoon.

FLUTE, OBOE and BASSOON answer this humorously in three octaves, while all Strings play pizzicato. Immediately there follows a quaintly mysterious passage, which works up to a climax.

Then follows a THIRD TUNE, a smooth phrase in FLUTE and OBOE, then BASSOONS and CLARINETS, which is thrust aside by another outburst, only to be repeated, to be disposed of again by FULL ORCHESTRA. (This First Section Beethoven has marked to be repeated.)

A fragment of the First Tune now creeps in, first from BASSOON (Strings accompanying) and runs up through CLARINET and OBOE to FLUTE, when it is rudely drowned. In spite of continual rebuffs it persists, and eventually triumphs in the FULL ORCHESTRA.

After this, we have the first part of the Movement repeated, with slight alterations.

### II.

Fairly quick and graceful. This is one of the most delicious, care-free little movements ever written by Beethoven or anyone else. The aptest comment is that quoted by Sir George Grove—"the exclamation which the movement forced from Schopenhauer, prince of pessimists, that it was sufficient to make one forget that the world was full of nothing but misery."

### III.

This Movement is very little longer than the preceding one. It is in the usual MENUET-TRIO-MENUET form.

(a) After two bars to set the dance going, in a slightly grotesque manner, the Menuet begins, in FIRST VIOLINS quickly joined by BASSOON, then by SECOND VIOLINS, and finally, FLUTE. There comes a "full-stop"; this "sentence" is straightway repeated, and then we swing along in the same spontaneous way.

After quietening down a little, the Bassoon calls us back to the matter in hand, whereupon the VIOLINS join him, elaborating the tune slightly, and the FULL ORCHESTRA works up to a climax.

STRINGS, WOOD-WIND and BRASS call to one another, and join in the final words.

(b) The TRIO has a rapid pizzicato Cello accompaniment running through from first bar to last, and over this HORNS and CLARINET (and occasionally below it BASSOONS and Double Basses) carry on a dialogue, with help from the Strings in the middle.

(c) The MENUET is repeated.

### IV.

The Finale is much longer than the foregoing Movements.

There are two MAIN TUNES. The FIRST

is the sparkling one with which the Movement opens, the SECOND (the more sustained), song-like one, introduced by the FIRST VIOLINS, and then taken up by FLUTE and OBOE.

Out of these two Tunes the whole Movement grows.

The orchestration is vivid and interesting, and sometimes humorous.

## MOZART'S SYMPHONY IN E FLAT.

(BIRMINGHAM, TUESDAY; MANCHESTER, THURSDAY.)

This 39th Symphony of Mozart is the first of the composer's group of three great Symphonies, which are his last and are generally considered his finest. This one was composed in 1788. The Orchestra is not a large one, employing only one Flute, two Clarinets, two Bassoons, two Horns, two Trumpets, two Kettledrums, and the usual Strings. It consists of four distinct Movements.

### I.

Slow. The First Movement opens with a moderately long INTRODUCTION, mostly made out of the first two bars. It is alternately loud and soft. At the end there is a soft, smooth phrase in Flute, Bassoon, Horns, First Violins and String Bass, then two quiet detached chords, and the "ALLEGRO" (Quick) begins. The FIRST MAIN TUNE, simple, expressive and melodious, is given mainly to the STRINGS, first in the treble then in the bass. This ends in a loud flourish in the FULL ORCHESTRA which is considerably prolonged.

At length there comes a sudden lull, with which starts the SECOND MAIN TUNE, again quiet and expressive, but in several phrases, VIOLINS and WOOD-WIND answering one another. This in turn ends in a big climax.

The rest of the Movement is very clear, these Tunes being developed and recapitulated in the usual way.

### II.

Moving at a steady pace. This Movement is similar in form to the First.

A long FIRST MAIN TUNE is given out by STRINGS alone. Wood-wind and Horn then have two bars, after which Strings enter again, and for a time the First Tune continues to appear, the music being rather complex.

Eventually First Violins are practically left alone, then the SECOND MAIN TUNE creeps in in BASSOON and CLARINET.

Such is the material, which receives treatment at some length.

### III.—MINUET.

Moderately Quick. This is one of the best known of all Mozart's tunes. It is written in accordance with the usual Minuet plan—

(a) The Tune, repeated.

(b) Development and repetition of the Tune.

(c) Repetition of (b).

Most of the Orchestra is employed in the greater part of the Minuet.

A "Trio" follows, exactly the same in form; in it CLARINETS have most of the work.

The Minuet is finally repeated without its sectional repetitions.

### IV.

Quick. This is a very merry Movement—quite skittish in fact. Nothing pleasanter as the final mood of the Symphony could possibly be imagined.

The MAIN TUNE is heard at the very opening in FIRST VIOLINS, with accompaniment for Second Violins. Soon, however, the whole Orchestra bursts in.

Almost the whole of the Movement grows out of this jolly Tune. Note one place where FLUTE and BASSOON take the little running motif of the Tune in turn, with a sort of rapid leapfrog effect.

## Saved By Wireless!

(Continued from page 481.)

bit stout. That is to say, we would be pretty sure to excite attention. Briefly, they'd guy us."

"Oh, nonsense," I exclaimed. "The people who attend the *thés dînans* at the Megatherical aren't Yabnoo. Of course they wouldn't guy you."

"I don't mean" he said, "that they would get up on the tables and cheer or throw sugar at us; but they'd guy us, all the same. They'd nudge, and they'd whisper, and they'd grin. I can see them at it. Anyhow, Martha and I can't face up to them. We've been trying for weeks, but every time the moment comes for us to rise out of our chairs and set forth upon the floor something seems to give way in us."

"You should try cocktails," I said. "They'd put heart into you."

"We've tried that," he said, "but cocktails make us tight. Not tight enough to get up and dance. Just tight enough to realize that it would be fatal. But the worst of it all is that we don't always funk it together. At one time I may be as bold as a lion, but Martha wilts and can't get up; or Martha is all eagerness, but I find my knees turned to water. And then we begin blaming one another and snapping and snarling, and it ends in our leaving the hotel and going back to Kensington on the worst kind of terms. In fact, this thing is threatening our married happiness, and I simply don't know how it's going to end."

"Well," I said, "you must give up the idea of dancing."

"That," he replied, "is just what we can't do. The music of those damned Fantecs has got into our blood like a poison, and until we can dance to it, we shall never be happy. Besides, it's so ignominious. We both feel asses; or each of us thinks the other an ass, and then we say so, and that leads to terrible scenes. Yesterday morning, if I hadn't run out of the room, I believe Martha would have sloshed me on the jaw with a hairbrush. Neither of us had slept a wink all night. You see, I wish to heaven I knew what to do about it."

"Why don't you try some other place?" I asked. "Some place where there aren't many lookers-on?"

"No," he said, "that won't do. It's the Fantec Band for us or it's nothing. You see, it's become a matter of principle with us."

"Then," I said, "why not get a gramophone with some of their records, and dance to it in your own drawing-room?"

"No," he said, "that wouldn't do, either. It's the variety those Fantecs put into their playing that makes such an appeal to us. To dance to a gramophone record of their music would be like eating ham without mustard."

"Well, then," I said, "why don't you have a radio?"

Worthing's eyes sprang out of his head, hit the mantelpiece, and sprang back. "My Heavens!" he screamed. "You've saved us!"

He bounded out of his chair right through the door of the smoking-room.

All is now perfectly well with the Worthings, and they have lately sent me a cedar-wood cabinet containing a thousand cigars done up hermetically in priceless celluloid.

## "HEARING" A STAR.

FROM the Eiffel Tower Station, in Paris, novel experiments will shortly be made in the sending of wireless time signals.

The light of a star will be used as it crosses the eyepiece of a telescope to excite a photo-electric cell, which will automatically operate a wireless transmitter and broadcast a musical note. Listeners will thus actually "hear" the star, and the time signal will be broadcast without human intervention and with an accuracy of less than a millionth of a second's error.



## Official News and Views.

(Continued from page 279.)

### A Link With the West Country.

Bristol and the West Country will be well represented in a programme to be given at Cardiff Station on Tuesday, December 16th. Arranged in conjunction with the Bristol Advisory Committee, this performance opens up a new stage of development at Cardiff. Bristol artists and Bristol speakers have frequently appeared in the Cardiff programmes, but it has long been felt that a more definite link with the West Country was desired.

Accordingly the Bristol Advisory Committee, which includes many prominent Bristolians, was formed to assist the B.B.C. in matters relating to the West of England, and it has proved of service in smoothing over difficulties.

On this first Bristol night, the artists will be Mr. Herbert Parsons, solo pianoforte, Mr. Maurice Alexander, solo violin, Miss Madge Thomas, mezzo-soprano, and Dr. Bolton, Director of the Bristol Museum and Art Gallery, who will give a talk.

### Historical Music in Song and Story.

A novel feature in the evening's broadcast from Glasgow on Friday, December 5th—and one which ought to appeal specially to all Highlanders—will be a recital of Historical Music in Song and Story. Gaelic songs will be sung, including an ancient "waulking" song which used to be sung while the web of cloth was being "fulled" or shrunk.

Introductory remarks on each item will be made by Miss Jenny Given, A.R.C.M., and she will tell the stories which belong to the songs. Miss Given is well fitted to do this as she has made a special study of the subject and during the past year was musical adjudicator at most of the Gaelic Provincial Meets.

### "Ayres" and the Harpsichord.

Old English "ayres" and keyboard music of the period 1597-1623 will be presented and explained by Mr. Philip Heseltine, known more widely as Peter Warlock, the composer, at London on Friday, December 12th. Mr. Heseltine has done much research work in old English music in collaboration with the late Mr. Philip Wilson. Mrs. Violet Gordon Woodhouse, one of the finest harpsichord players in the world, whose first broadcast from London aroused wide interest some months ago, will assist with this programme.

### Wonderful Tone Colour.

The harpsichord, the forerunner of the pianoforte, and an instrument in which the strings are plucked by quills or shaped leathers, instead of struck with hammers as in the modern piano, has a peculiar and individual tone, which seems particularly suited for wireless work. The volume of sound is very little influenced, if at all, by the blows on the keys, but variations are effected by a number of couplers and shutters, and these with the two keyboards available can give a wonderful variety of tone colour.

Mr. Victor Carne, tenor, is a lieder singer who will render old English "ayres" in the programme, and the Cathedral Singers will give a number of old madrigals. These, and the songs, are all transcribed from the original editions by Peter Warlock with Mr. Philip Wilson.

### Old Scottish Psalm Tunes.

Old Scottish Psalm tunes will be broadcast on Sunday evening, December 7th, from Aberdeen Station. They will be sung by combined choirs from the churches in Aberdeen, and will be relayed from the Music Hall. The conductor will be Mr. Hugh Robertson, of Glasgow, and a great authority on community singing.

A microphone is being permanently installed in the Italian Senate for the purpose of broadcasting important speeches of the Senators.

# PEOPLE IN THE PROGRAMMES.

## "The Foreigner's Joy."



LILIAN BRAITHWAITE.

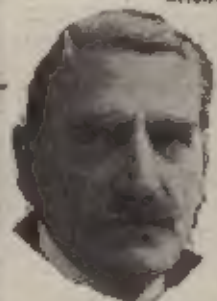
FROM the point of view of broadcasting there are two types of actor: those who know how to speak and those who don't. There are stumblers and jumblers who blur and slur their syllables. There are the elocutionists who respect their vocal chords as a sacred instrument and respects his instrument. High among these latter ranks, of course, Miss Lilian Braithwaite, who is to be heard on December 8th in the broadcasting of the comedy, *Retrospective*. So clear and distinct is her diction that she has been called "The Foreigner's Joy." Unlike some of her colleagues, she has never been known to say "Wussat?" for "What's that?" or "Jumment?" for "Do you remember?"

## A Playgoer's Praise.

IT must, indeed, give Miss Braithwaite furiously to shudder when she hears newsboys shouting "Poi-er! Extry spechul! poi-er!" or platform youths crying "Überkloetsiggeretser!"—which is railway station for "Chocolates, cigarettes!"

Earnestness and purity are the outstanding characteristics of her personality. "Just to look at her," a playgoer once said, "is better than the most uplifting sermon."

## Cricketer-Actors.



MR. C. AUBREY SMITH.

MR. C. AUBREY SMITH, who will "star" with Miss Braithwaite in *Retrospective*, is another fine speaker. He can pitch his voice as accurately as he could once pitch a cricket ball. On the cricket field he used to be known as "Round-the-corner-Smith," owing to his zigzag run to the wicket. He is a consistent advocate of the fourth stump.

Many famous actors have been keen devotees of cricket. Oscar Asche used to play for the M.C.C. Du Maurier is a lively bat. Basil Foster, according to Lord Hawke, would have been as fine a bat as any of his brothers had he not chosen to tread the boards. It is not generally known that Percy Fender was once on the stage.

## Rhythm Everywhere.

FEW people realize how rhythm rules our lives. There is rhythm in our walk, in our talk, in the puffing of a train and of a pipe, even in the eating of a breakfast kipper.

"Rhythm" is a subject on which Sir Walford Davies will speak from Cardiff on December 9th. Sir Walford was lately offered the post of organist to St. George's Chapel, Windsor, but he preferred to remain Director of the Welsh National Council of Music.

## Mind the Flats!

AN amusing thing happened once at a rehearsal of one of Sir Walford's cantatas. "I could not help noticing," he says, "that the clarinet player, a young man, jumped a good deal during the progress of the rehearsal. Then I found that his father, who sat just behind him playing the trombone, every now and then gave him a kick, exclaiming:—

"Look out, Sonny! there be a flat a-come!"

## The Boy's the Thing!

AS Chaplain-General to the Forces, Bishop Taylor Smith, who will give an address from London on December 7th, naturally picked up many good soldier stories. One concerns the christening of the twins of an ex-Tommy at an East London Church.

"What is this child's name?" asked the rector. The father drew himself up.

"Haig Pershing Foch Marne Mons IJayed George Clemenceau Jones," he answered, proudly.

The rector kept his face. "And the name of this?" he asked, turning to the mother.

The meek little woman smoothed her dress nervously. "Maad," she whispered.



BISHOP TAYLOR SMITH.

## A Pioneer.



Mrs. JOHN SEEDS.

IF singing professors cared to advertise their successes, what a wonderful list of ex-pupils Mrs. Blanche Marchesi could produce!

Here is Mrs. John Seeds, one of her most brilliant creations. She is to be heard at Belfast on December 12th in Handel's *Messiah*.

Mrs. Seeds was the first singer to broadcast from "2BE." If Hamlet had heard her, there would have been no doubt about his answer to the question, "2BE or not 2BE."

## A Sporting M.P.

COMMANDER LOCKER-LAMPSON, who is giving "Advice to Women" from Birmingham on December 12th, is one of my old favourites. I once bowled him with a leg-break. This endears him to me for ever.

He is a great sportsman and has always carried his sporting instinct into his election fights. Once, during a Huntingdon election, his car plunged him into the river. The chance was too good to miss.

Next day the posters proclaimed: "In the river on Thursday, In the House of Commons on Saturday." Majority: 4,344!

## Short and Sweet.

BEATRICE HARRISON, Violoncellist, International Symphony Concert, Covent Garden, December 10th. The girl whose cello induced the nightingales to sing for the microphone.

CARMEN HILL, Mezzo-soprano, Newcastle, December 9th, and Glasgow, December 24th. A voice like velvet.

BEATRICE MIRANDA, Singing from Newcastle, December 11th, and Manchester, December 12th. Carl Rosa Company, British National Opera Company. A prima donna at eighteen.

MRS. ROONEY, of Belfast, makes her debut as vocalist December 11th. Famous talker on social subjects. Her denunciation of the flapper caused a positive slump in cosmetics.

"OYEZ."



COMMANDER LOCKER-LAMPSON.



# WIRELESS PROGRAMME—SUNDAY (Dec. 7th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## 2LO LONDON. 365 M.

### 3.0-5.0. Military Band Programme.

S.B. to Newcastle.

APRIL PENDARVIS (Contralto).

MARIE EDDY (Solo Pianoforte).

THE SALISBURY SINGERS.

THE "2LO" MILITARY BAND.

Conducted by DAN GODFREY, Junr.

The Band.

March, "Florentine" ..... *Puccini*

"Norwegian Students' Carnival" ..... *Swedish*

April Pendarvis.

"The Lament of Isak" ..... *Greenfield*

"New Sleeps the Common Petal" ..... *Robert*

"Songs My Mother Taught Me" ..... *Deane*

Marie Eddy.

Dutch and Hungarian Songs (Concert Arrangement).

Study in E Major, Op. 10, No. 3 Chopin.

"Le Couteau" ..... *Duques*

The Band.

Capriccio Espagnol ..... *Rimsky-Korsakov*

The Salisbury Singers.

"God is a Spirit" ..... *Stearns*

"Absence" ..... *Hutton*

"After Many a Parting" ..... *Elgar*

"There is a Paradise on Earth" ..... *R. D. Parry*

The Band.

Intermezzo, "Rabbits" ..... *Gilbert*

"Moonlight Dance" ..... *Finkel*

April Pendarvis.

"Here in the Quiet Hills" ..... *Corn*

"Stay in Your Own Country" (Old American Song).

Marie Eddy.

Bigollo Paraphrase ..... *Liszt*

The Band.

"Mars and Jupiter" (The Planets) ..... *Holst*

The Salisbury Singers.

"In Absence" ..... *Daddy*

"O Peaceful Night" ..... *Edwards*

"Sleep, Gentle Lady" ..... *Robert*

"When Evening's Twilight" ..... *Hutton*

The Band.

Tarantella di Ballo ..... *Fock Albert*

### 5.0-5.30. CHILDREN'S CORNER. S.B. from Birmingham.

8.30.—To Dream in F (Evening) ..... *Sullivan*

Hymn, "Thine for Ever, God of Love" (A. and M., No. 259).

The Rt. Rev. BISHOP TAYLOR SMITH, Chaplain General to the Forces: Address.

Hymn, "Fight the Good Fight" (A. and M., No. 549).

9.0. DE GROOT and

THE PICCADILLY ORCHESTRA.

MAVIES BENNETT (Soprano).

Relayed from the Piccadilly Hotel, London.

S.B. to other Stations.

The Orchestra.

Reminiscences of Mendelssohn ..... *Urbach*

Maries Bennett.

"Polonaise" ("Mignon") ..... *Thomas*

The Orchestra.

"Sevilla" ..... *Albeniz*

"Musica Proibita" ..... *Gastaldon*

Maries Bennett.

"Cave Nemo" ("Elegio") ..... *Verdi*

The Orchestra.

Selection, "Faust" ..... *Gounod*

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GENERAL NEWS BULLETIN. S.B. to all Stations.

Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

The Orchestra.

"Ständchen" ..... *Schubert*

"Nazareth" ..... *Gounod*

10.30.—Close down

## 5IT BIRMINGHAM. 475 M.

### 3.0-5.0. THE STATION SYMPHONY ORCHESTRA.

Conducted by JOSEPH LEWIS.

GLADYS JOINER (Soprano).

HAROLD CASEY (Baritone).

NIGEL DALLAWAY (Solo Pianoforte).

S. C. COTTERILL (Solo Clarinet).

Orchestra.

Overture, "The Bartered Bride" ..... *Smetana*

Soprano Song.

"The Shepherd on the Mountain" ..... *Schubert*

(With Clarinet Obligato)

Orchestra.

"Air de Ballet" ..... *Percy Pitt* (11)

(For Strings Only)

Concerto (arranged for Solo Clarinet and Orchestra) ..... *Weber*

Baritone Song.

"Minnie's Song" ..... *Wallace*

"The Rebel" ..... *Wallace*

"Son of Mine" ..... *Wallace*

"Up in the Saddle" ..... *Wallace*

Orchestra.

Symphonic Suite, "Louise" ..... *Chapman*

Concerto in D Minor (arranged for Solo Pianoforte and Orchestra) ..... *Bach*

5.0-5.30. CHILDREN'S CORNER. S.B. to all Stations.

8.30-9.0.—Hymn, "Hark, the Glad Sound! the Saviour Comes" (A. and M., No. 53).

The Rev. THOMAS TOWERS (Edington Congregational Church): Religious Address.

Anthem, "In Humble Faith and Holy Love" ..... *Garrett* (11)

Hymn, "The Advent of Our King" (A. and M., No. 43).

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

## 6EM BOURNEMOUTH. 385 M.

ARTHUR MARSTON (Organ).

MOLLY ARNOLD (Contralto).

THOMAS E. ILLINGWORTH (Violoncello).

Relayed from the Arcade, Bournemouth.

FRANK BARTLETT (Solo Violin) (from Studio).

Arthur Marston.

5.0. "Grand Salesman March" ..... *H. Smart* (11)

"Evening Song" ..... *Raiton*

3.15. Frank Bartlett.

"Andante from Violin Concerto" ..... *Mendelssohn*

"Theme and Variations" ..... *Tartini-Kreutzer*

3.25. Molly Arnold.

"The Praise of God" ..... *Beethoven*

"The Heart Worship" ..... *Gustav Holst* (14)

"Abide With Me" ..... *Liddle* (1)

(With Organ Accompaniment.)

3.35. Frank Bartlett.

"Meditation" ..... *Mozart*

"Souvenir" ..... *Pedla*

3.45. Thomas E. Illingworth and Arthur Marston.

Three Movements from Sonata

Henri Eccles, arr. J. Salmen

Molly Arnold.

3.55. "Like as the Hart Desires" ..... *F. Albeniz* (1)

"Sorrow No More" ..... *Cranford* (1)

(With Organ Accompaniment.)

4.0. THE ROYAL BATH HOTEL ORCHESTRA.

Relayed from King's Hall Rooms.

Musical Director, DAVID S. LIFF.

5.0-5.30. CHILDREN'S CORNER. S.B. from Birmingham.

8.30. Choir of All Saints' Church, W. Southdowne:

Chorale, "Nearer, My God, to Thee" (A. and M., No. 277).

8.35.—The Rev. J. W. BRIGGS, of St. Andrew's, Florence Road: Religious Address.

8.45. Choir.

"For Those Within the Veil" ..... *W. Prendergast* (11)

"Evening and Morning" ..... *Sir Herbert Oakley* (11)

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

## 5WA CARDIFF. 351 M.

### 3.0-4.30. THE BAND OF H.M. GRENADIER GUARDS.

(By permission of Col. R. N. Sergeant Brook, C.M.G., D.S.O.)

Musical Director, Lieut. G. MILLER.

GWEN GODFREY (Soprano).

Gwen Godfrey.

"One Morning Very Early" ..... *Sanderson* (1)

"The Fairy Laundry" ..... *Phillips*

Band.

March, "The Silver Trumpets" ..... *Viviani*

Overture, "Carnaval" ..... *Gluck*

Euphonium Solo, "The Song of the Horn" ..... *Flegier*

(Band Sgt. A. J. CORB.)

Gwen Godfrey.

"The Lilac Tree" ..... *Gartlan*

"Fairy World of Jane" ..... *Harold Costin*

Band.

"Song Suite" ..... *Oliver*

(1) "The Dancing Lesson"; (2) "Down

Vaughall Way"; (3) "O Day Divine";

(4) "When the Flag Goes By."

Tableau Musical, "Sadko" ..... *Rimsky-Korsakov*

Gwen Godfrey.

"Among the Willows" ..... *Montague Phillips*

"In My Garden" ..... *Liddle* (1)

Band.

Fantasia, "The Evolution of Dixie" ..... *Lake*

"The Guards' Patrol" ..... *A. Williams* (1)

5.0-5.30. CHILDREN'S CORNER. S.B. from Birmingham.

8.0. THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

GWEN GODFREY (Soprano).

Orchestra.

Introduction to Act III. of "The Master-singers" ..... *Wagner*

Gwen Godfrey.

"The Blackbird's Song" ..... *Cyril Scott* (4)

"Magdalen at Michael's Gate" ..... *Lehmann*

"Vissi d'Arte" ..... *Puccini*

Orchestra.

Introduction to Act III. of "Lohengrin" ..... *Wagner*

8.30. The Choir of the Wesleyan Church, Whitechurch.

Hymn, "Begin, My Soul, Some Heavenly Theme" (Tune, "St. Magnus") ..... *J. Clarke*

Anthem, "Glory to Thee, My God, This Night" ..... *Gounod*

The Rev. T. OWEN BESWARICK, of the Wesleyan Church, Whitechurch, on "The Charter of Christianity—(3) Its Meaning in Education."

Hymn, "Through the Day Thy Love Hath Spared Us" (Tune, "Evening") ..... *Dr. J. Summers*

Benediction.

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—"The Silent Fellowship."

10.45.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 491.



# WIRELESS PROGRAMME—SUNDAY (Dec. 7th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

## 2ZY MANCHESTER. 375 M.

3.0.30. **Beethoven and Mendelssohn.**  
THE "2ZY" AUGMENTED ORCHESTRA.  
Conductor, T. H. MORRISON.  
TOM SHERLOCK (Baritone).  
Orchestra.  
Overture, "Leonore," No. 3 ... *Beethoven*  
1st and 2nd Movements from "Italian Symphony" ... *Mendelssohn*  
Baritone Solos.  
"Selam" ... *Mendelssohn*  
"The Charmers" ... *Mendelssohn*  
"An Old Love Song" ... *Orchestra*  
3rd and 4th Movements from "Italian Symphony" ... *Mendelssohn*  
Largo e Maestoso, from Sonata, Op. 10, No. 3 ... *Beethoven*  
Baritone Solos.  
Recit. and Aria, "For the Mountains Shall Depart" ... *Mendelssohn*  
"Consume Them All" ("St. Paul") ... *Mendelssohn*  
Orchestra.  
Overture, "Egmont" ... *Beethoven*  
Adagio Cantabile from "Sonata Pathétique," Op. 13 ... *Beethoven*  
Baritone Solos.  
"Creation's Hymn" ... *Beethoven*  
"Adelaide" ... *Beethoven*  
Orchestra.  
Overture, "Ruy Blas" ... *Mendelssohn*  
Scherzo and Finale from Symphony in G Minor, No. 5 ... *Beethoven*

5.0.5.30.—CHILDREN'S CORNER. S.B. from Birmingham.

8.0.—SIDNEY G. HONEY: Talk to Young People.

West Didsbury Parish Church Choir.  
Hymn, "Lo, He Comes with Clouds Descending" (A. and M. No. 51).  
The Rev. Canon B. LAVERS KEMP, Rector of West Didsbury: Religious Address.

Choir: Anthem, "O Holy Ghost" ... *Marceline*  
Hymn, "Hark the Glad Sound" (A. and M. No. 53).

Anthem, "God so Loved the World," from "Stainer's Crucifixion."

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

## 5NO NEWCASTLE. 400 M.

3.0.5.0.—Programme S.B. from London.

5.0.5.30.—CHILDREN'S CORNER. S.B. from Birmingham.

6.30.7.45. Service.

Relayed from St. Barnabas' Church, Jesmond.

Preacher, the Rev. A. THOMAS.

Compositions by Edgar L. Bainton.

ALICE RICHARDSON (Soprano).

CARL FUCHS (Solo Violoncello).

EDGAR BAINTON (Solo Pianoforte).

9.0. Carl Fuchs and Edgar Bainton.

Sonata for Violoncello and Piano.

12.20. Alice Richardson.

Selected.

2.30. Edgar Bainton.

Capriccio in G Minor.

"Gardens of the Sea."

"Morris Dance."

"Puck."

8.40. Alice Richardson.

Selected.

9.50. Carl Fuchs.

Adagio and Rondo ... *Trickler*

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.

10.15. Dust for Violoncello and Piano.

"Phantasies," Op. 73 ... *Schumann*

10.30.—Close down.

## 2BD ABERDEEN. 495 M.

3.0. ANNUAL CHURCH PARADE OF THE BOYS' BRIGADE (Aberdeen Battalion).

Relayed from the Music Hall.

Order of Service.

Psalm, "Old Hundredth."

Prayer, Invocation, Confession and Supplication.

The Rev. CHARLES M. ROBERTSON, M.A., Chaplain, 12th Aberdeen Company.

Old Testament Scripture Lesson.

Sheriff A. J. LOUITT LAINO, LL.B., Hon. Battalion President.

Hymn, "Fight the Good Fight" (Church Hymnary).

Prayer, Thanksgiving and Intercession.

The Rev. JOHN E. PENMAN, M.A., Chaplain, 26th Aberdeen Company.

New Testament Scripture Lesson.

The Rev. JACKSON S. CHEDBURN, Chaplain 26th Aberdeen Company.

Hymn, "Stand Up For Jesus" (Church Hymnary).

Address, LORD SANDS.

Voluntary by Brass Band, Air Varié.

"Rosa's Dream" (Church Hymnary).

Hymn, "Jesus Shall Reign" (Church Hymnary).

Benediction.

The Praise will be led by

THE BATTALION BRASS BAND.

Conducted by

Lieut. J. CORMACK WATT, 8th Company.

4.0. ADA ABERCROMBY (Contralto).

"His First Palm Sunday" ... *Fauré*

"Oh Thou That Tellest" ... *Händel* (11)

"Crossing the Bar" ... *Wildeby*

THE WIRELESS ORCHESTRA.

Overture, "The Naiads" ... *Strindberg*

"The Marriage of Figaro" ... *Mozart*

4.30. Ada Abercromby.

"A Song of Thanksgiving" ... *Allister* (1)

"Angels Guard Thee" ... *Gladner*

"Abide With Me" ... *Liddle* (1)

Orchestra.

"Prætorium" ... *Jarrett*

"Salut d'Amour" ... *Elgar*

"La Fée Taratam" ... *Faure*

"Pomp and Circumstance," No. 4 ... *Elgar* (2)

5.0.5.30.—CHILDREN'S CORNER. S.B. from Birmingham.

8.30.—The Rev. A. R. TAYLOR, M.A., Rector of U.F. Church: Religious Address.

8.45. Revival of Old Scottish Psalm Tunes.

Song by the combined Chorus from the Churches in Aberdeen.

Relayed from the Music Hall.

Conductor, HUGH ROBERTSON (Glasgow).

S.B. to Edinburgh and Dundee.

During the evening the Chorus will sing from the following list of Psalms.

Old 100th, Ps. 100 (Unison).

Invocation, Ps. 43 (R. A. Smith).

French, Ps. 121 (Scottish psalter, 1612).

Stroudwater, Ps. 46 (1713).

St. Kilda, Ps. 51 (W. R. Brownfield).

Salisbury, Ps. 61 (Michael Haydn).

Belmont, Par. 30 (S. Webb).

Selma, Ps. 25 (R. A. Smith).

Old 124th, Ps. 124, 2nd Version (Genevan Psalter, 1562).

Kilmarnock, Ps. 116 (No. 2 Dougal, 1776—1862).

St. George's Edinburgh, Ps. 24 (A. M. Thomson).

Lynn, Par. 60 (Carmina Sacra).

Oxford, Ps. 23 (John Campbell).

St. Paul, Ps. 122.

Strathmore (Verses 1 and 5 Unison).

Burford, Ps. 39.

Falmouth, Ps. 58.

Babylon, Ps. 145.

(Carries Northern Psalter, 1900).

During the evening

ROBERT WATSON (Baritone) will sing:

"Morning Hymn" ... *Händel*

"The Blind Ploughman" ... *Clarke*

"Lord God of Abraham" ("Elijah") ... *Mendelssohn* (11)

"Why Do the Nations?" ("The Messiah") ... *Händel* (11)

(With Orchestral Accompaniment.)

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.

10.15. THE WIRELESS SEPTET.

Selected Hymns.

10.25.—Close down.

## 5SC GLASGOW. 420 M.

THE DARVEL BURGH BAND:

Conductor, HERBERT BENNETT.

NEIL DONALDSON (Tenor).

Band.

Overture, "Cordelia" ... *Cornu*

Selection, "Emilia" ... *Dowdell*

Solo Cornet, "Arbuckleman" ... *Reid*

(O. MULGREW.)

3.30. Tenor Solos.

"The Lord is My Shepherd" ... *Schubert*

"Sound An Alarm" ... *Händel*

"The Sorrows of Death" ... *Mendelssohn*

3.42. Band.

March, "On the Cornish Coast" ... *Gard*

Euphonium Solo, Selected.

(S. DOLLAN.)

Selection, "Lohengrin" ... *Wagner*

4.20. Tenor Solos.

"If With All Your Hearts" ... *Mendelssohn*

"How Many Hired Servants" ... *Sullivan*

"Wait Her Angels" ... *Händel*

4.30. Band.

Military Fantasia, "A Drum Head Service" ... *Old*

Trombone Solo, "The Challenge" ... *Lake*

(J. COMRIE.)

Selection, "Great Britain" ... *Band*

5.0.5.30.—CHILDREN'S CORNER. S.B. from Birmingham.

6.30.7.45. Service.

Relayed from the Barny Parish Church.

8.0. THE BACH CHOIR:

Conducted by J. MICHAEL DIACK.

JEAN SYSON (Soprano).

JULIA D'ALANDE (Contralto).

HARRY BENNETT (Tenor).

ALFRED PICTON (Solo Flute).

HELEN YOUNG (Solo Violin).

Chorale.

"Hosanna to the Living Lord" ... (34)

"Love Divine, All Loves Excelling" ... (34)

Tenor Solo.

"Only Be Still" ... (11)

Chorale.

"To Thee, O Lord, Our Hearts We Raise" ... (34)

Soprano Solo.

"I Follow Thee Only" ... (11)

(With Flute Obligato.)

Chorale.

"Quiet, Lord, My Froward Heart" ... (34)

Flute Solo.

"Siciliano" from Sonata for Flute and Piano in E Flat.

Chorale.

"The King of Love My Shepherd Is" ... (34)

Violin Solo.

Andante and Presto from Violin Sonata in A.

Contralto Solo.

"Rejoice, Ye Souls" ... (11)

(With Flute Obligato.)

Chorale.

"O Saviour, Bless Us Ere We Go" ... (34)

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.

10.15.—DE GROOT AND THE PICCADILLY ORCHESTRA. S.B. from London.

10.30.—Close down.

A number against a musical item indicates the source of its publisher. A key list of publishers will be found on page 497.



# THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

## A Trip to the Scilly Isles.

**HULLO, CHILDREN!**

Life on a little island always seems romantic, doesn't it? Here is an interesting talk about the Scilly Islands that you will be certain to like to read.

Twenty-five miles west of Cornwall's rugged headlands lie the Scilly Isles, like gardens planted in the sea, but hedged around by cruel rocks and reefs that guard the narrow way to Hugh Town Harbour. To many a good vessel have these relentless sentinels called a halt. Ship after ship has grounded on the rocks and sunk beneath the sea to join King Arthur's fabled land of Lyonesse that once stretched from these islands to the Cornish coast.

### Remains of Early Races.

For hundreds of years these sunny isles must have been inhabited, for there are many ancient mounds and rude circles of stone that tell of primitive man, and in the prehistoric tombs, or barrows, the remains of men of very early races have been found.

However, little was known of them before the time of Henry I., when that King gave the land and all the churches of Scilly to the Abbot of Tavistock. This gift was confirmed by Reginald, Earl of Cornwall, who made a further grant to the monks of all wrecks, except whole ships, and any whale that happened to visit their shores. But in 1180 the Bishop of Exeter went one better, and made them a grant of tithes and rabbits!

In the fourteenth century, the faculty of Blanchminster held the Scilly Isles, and paid a yearly tribute for them of six shillings and eightpence or 660 puffs. Of course 6s. 8d. was worth a great deal more then than now, whereas puffs, though used for food, didn't taste a bit nice,

and according to one old book, were only fit for the lowest servants in the land.

The more remote islands are haunted by great flocks of wild sea birds, and occasionally a very rare visitor comes to pay a call, such as the Golden Oriole, which has been known to make its nest there. The seas abound in fish, lobsters and pilchards, these latter being specially plentiful.

It is an extraordinary sight to see a great army of pilchards being pursued by hordes of dog-fish, hake and cod, while countless sea-birds hover overhead.

Only five of the forty main islands are inhabited—St. Mary's, Treaco, St. Martin's, St. Agnes and Bryher. Hugh Town, the capital, on St. Mary's, possesses the only good harbour, and on the height known as "the Garrison" stands the old star castle of Elizabethan days. The whole island is wild and picturesque, and, like all the Scilly groups, has several large caves that have been hollowed out of the sheer granite cliffs by the wild waves of the Atlantic Ocean. Many a time have these same caverns afforded shelter to pirates and smugglers in the days of long ago.

### A Wonderful Garden.

North of St. Mary's lie St. Martin's and Tean, where there is a warren of white rabbits. Treaco is, perhaps, the most beautiful of the islands, as well as the most interesting. Here are the ruins of an ancient abbey and of two fortifications known as Oliver Cromwell's Tower and King Charles' Tower. Here, too, is the Governor's House, with its wonderful sub-tropical garden, for the Scilly Islands are very warm and all sorts of lovely flowers grow there.

Myrtles, fuchsias and hydrangeas reach an immense size; geraniums bloom all the

winter through; cactus, prickly pear and aloes flourish in the open air, and luxuriant ferns spread their feathered fronds beneath the palm trees' shade.

But you should go there in February and March, when England is cold and grey and there are only snowdrops in your gardens. That is the time to see the Scilly Islands, for there are fields and fields of sweetly-scented narcissus, and golden daffodils dancing in the breeze, and the feathery mimosa bushes hang out their myriad fairy lamps. Then every island is a lovely garden and every islander is busy gathering the flowers to send them up to London to brighten our homes and remind us that spring is coming to us very soon.

### The Cruel "Old Days."

South of Treaco, on the Isle of Samson, there is a remarkable barrow fifty-eight feet round, which contains many relics of prehistoric ages. Still further south is the lonely Bishop Light, built with great difficulty on an outlying rock, and there is another lighthouse on St. Agnes. These have done much to warn approaching ships of the dangers of the coast, and wrecks are, fortunately, growing to be less frequent.

Besides the forty main islands, there are at least a hundred others, many of them little more than rocks. All of them have names, however, and one, at least, has a grim history, for in the days of the Blanchminsters any person convicted of felony was taken to this rock with two barley loaves and a pitcher of water, and there they were left until the sea came to claim them.

What cruel times those were! We often hear a lot about "the good old days," but I think they were really rather "bad old days," don't you?

## HERCULES' TRUNK CALL.

By LANGFORD REED.



Hercules pointed with his trunk at a board.

If you have a telephone in your house, you may know that a trunk call is a telephone call somewhere outside the London area, such as to Windsor, or Worcester, or Wigan. Your daddy will tell you why it is known as a Trunk Call, for daddies

know everything, or think they do.

This story, however, has nothing to do with the telephone, but is concerned with a different kind of trunk call.

In a certain menagerie there lived an intelligent young elephant who, because of his size and strength, was named after Hercules, the brave giant whose deeds you can read about in the fairy tales of ancient Greece; or, if you ask your daddy, he will tell you all about him.

Well, this young elephant had quite a good time carrying little children about on his back, though they worried him, sometimes, by pressing

buns upon him when he wasn't hungry. They seemed to think that because his size was always enormous, his appetite must be the same. So they gave him as many buns as he wanted.

In this same menagerie was a young leopard, named Lancelot, who was always bad-tempered. This was because he couldn't change his spots. He was tired of being imprisoned in stuffy cages, and longed to change these spots for more pleasant ones, and envied Hercules, who could walk about in the open.

I am not blaming Lancelot, for he could not help his nature, and I must confess that if I were forced to live in a cage, I should be very annoyed, too, and yearn to change such a spot for one more pleasant.

The sympathetic Hercules used to try to cheer him up by playing with him, with the result that he got his trunk rather badly scratched when he put it into the cage one morning.

But the good-tempered creature, instead of pulling the bars out and giving Lancelot a hiding—which he could have done as easily as you please—merely said: "The next time you do that I shall be cross!"

Then he walked into the town for a doctor.

Presently he came to a saddler's shop, and putting his head through the doorway, he called the attention of the saddler.

"Well, young fellow," said the man, "and what can I do for you this fine morning?"

And what do you think the intelligent animal did?

Why, pointed with his trunk at a board on which was painted, "Trunks Repaired Here": Wasn't it clever of him?

The saddler was exceedingly amused.

"You're used to the telephone, I can see,"

he said, by way of a joke; "but I shall not charge you anything for this trunk call!"

And he put cold cream and plaster on the scratches and made Hercules feel much better. And Lancelot was so impressed by his friend's forgiving spirit that he became quite friendly, and now the two of them play together in the most charming way. It's one of the sights of the menagerie.

### YOUR CHRISTMAS BOOKS.

If some nice, kind uncle has asked you what you want for a Christmas present, ask him for "Enid Blyton's Book of Fairies." You'll find that it contains such wonderful stories and pictures. And it only costs three shillings and sixpence.

Another book that you'll love to find on Christmas morning is "Merry Moments Annual," which really will give you lots of merry moments. It costs five shillings.

A third book that you'll like to hear about is "The Zoo Book," by Enid Blyton, which tells you all about all the animals in the Zoo. It has lots of photographs, too. Its price is three shillings and sixpence.

All these jolly Christmas gift books are published by the House of Newnes.

The boys at a Sheffield school bring their own 'phones to listen after school hours.

An appeal is being made for funds to supply a receiving set to the Stoke-on-Trent Blind and Deaf School.

SNOWGLASS in America are buying receiving sets so that their customers may listen while getting their "shine."















# International Symphony Concert.

The Music Described by Percy A. Scholes.

## OLD DANCES AND LUTE TUNES.—

RESPIGHI

**R**ESPIGHI is a prominent Italian composer of the present day, now forty-five years of age.

These *Old Dances and Lute Tunes* are pieces of sixteenth-century music arranged by him.

Properly, these are not pieces to be played, but to be listened to, as they are played on a lute.

**I—CANTARILLO**, by Vincenzo Galilei. An Italian lute (mentioned by Shakespeare), the instrument here is a lute.

The instruments here are FLUTE, OBOE, COR ANGLAIS, HORN, HARP, HARPICORD and VIOLIN.

The middle portion has a "pedal bass" (i.e. a note that stands the same throughout), and in Oboe solo is a notable feature.

When the first portion returns, the HARP has an interesting part to play.

**II—VILLANELLA** (Composer unknown). The Villanelle was a type of rustic dance, originally accompanied by the voice.

The Orchestra used in this piece consists of one FLUTE, one OBOE, HORN and STRINGS. At the beginning the Strings are plucked, instead of bowed. In the middle section the Strings are bowed.

**III—PASTY MEASURE AND MASQUE RADE** (Composer unknown).

The instruments employed are FLUTE, OBOE, BASSOON, HORN, and TRUMPET, HARP, HARPICORD and STRINGS.

The *Pasty-Measure* is very gay. Alternations of Wind and Strings are a feature.

The *Masquerade* begins with a bold TRUMPET entry. It changes several times from two-in-a-bar to three-in-a-bar and *vice versa*.

There are some charming passages for Wind instruments alone. The Orchestration is often very brilliant.

## SYMPHONY. CHAUSSON

Ernest Chausson was a French composer of serious aims, a pupil of César Franck.

This (the only) Symphony of Chausson comprises three Movements.

The First Movement opens with an Introduction. Softly, LOWER STRINGS, CLARINET and HORN softly give out a Tune, punctuated by soft TRUMPETS. This is prolonged in various ways, a powerful climax occurs, followed by a waning of tone, and an expectant passage in which a quiet Kettledrum roll is heard beneath everything.

Then, with an upward dash of Violins and some Wood Wind, we burst into the First Movement proper. (*Allegro vivo*—quick and vigorous).

HORN and BASSOON at once give out the FIRST MAIN TUNE against a quiet String tremolo.

The Cello and Oboe take it over, the HARP now joins in the accompaniment.

After various instruments have had their turn with this tune, the FULL ORCHESTRA wings into action with it, the HARP playing meanwhile continuous sweeping arpeggios.

At this passage celic notes, there enters a little melody in detached notes in the WOOD WIND, which leads into the

**SECOND MAIN TUNE.** This begins as a loud but graceful tune given out by CLARINET and LOWER STRINGS against a background of soft Horn tone. Its whole course need not be described, if the listener will but take the trouble to identify its opening from the description given.

This is the chief musical material of the Movement, and if the three tunes mentioned have been well noted, the Development of them which succeeds, and then the Recapitulation of them, will be clearly followed.

**Very Slow.** The FIRST MAIN TUNE of the Movement enters at once, solemnly, at a low pitch and in the minor, on STRINGS (a little reinforced by Wood Wind and Horns). The steady slow march of this Tune continues; at last it comes to a close.

Then, over a throbbing String accompaniment, comes in a fragmentary rising phrase for COR ANGLAIS, and, before it is quite ended, a more rapid rising phrase for CLARINET.

Then the First Violins play the first rising phrase, the Flute (forced by other Wood Wind), responds, and the Second Violins play the second, more rapid rising phrase. So, in a sort of poetic dialogue the various instruments pass the time unit.

The First Main Tune returns (a little changed) now clothed in sober Horn harmony with a little thickening of Trumpets and Tubas, a running accompaniment tossed about from one Wood Wind instrument to another and a basis of Lower Strings.

The entry of the Trumpet (doubled in Lower Strings) is a passing incident that will probably not be missed.

The rate of speed quickens and ever restless unspooling motion in some of the Strings, the SECOND MAIN TUNE enters. It is given to COR ANGLAIS, doubled by CELLO.

Then the VIOLINS, CELLOS and HORN take this up (against an embroidery of Wood Wind) and gradually the music works up to an imposing climax in which Brass tone is prominent.

Very loudly the FIRST MAIN TUNE now returns, thundered by all the BRASS (Horns, Trumpets, Trombones, Tubas).

Soon the tone begins to die away, the speed slackens, but as the Movement ends there is a re-accumulation of force, so that its last bars are played very loudly.

Some Cord notes (possibly meaning that or to-night) pass without lingering into—

## III

**Animated.** We plunge into the Finale with a whirl of STRAIN in playing in octaves. TRUMPETS (and some Wood Wind) blast through this a forecast of the First Main Tune which is to come.

The Violins rush violently up a chromatic scale, and then the Wood Wind takes up the whirling figure, whilst HORNs give out the prophetic phrases, followed by Violins and Trumpet again.

Two loud chords by FULL ORCHESTRA, the chromatic upward rush again, this time played by Wood Wind, and then (everything so far having been merely introductory) the Movement proper opens. (*Very animated*.)

The FIRST MAIN TUNE (the one that has already cast its shadow before) is at once heard, rather softly, in CELLOS and DOUBLE BASSES, against a repeated-chord in the Horns. After a time Violins, hush up, double the Cellos.

Some connective tissue follows and then (*More animated still*) the SECOND MAIN TUNE comes in. It moves in solid blocks of harmony very loudly in almost FULL ORCHESTRA.

Soon it changes in character, taking the form of a rather high-lying Oboe Solo (later a Clarinet Solo) beneath which may be heard the two Flutes both playing a prolonged trill three notes apart.

These two Main Tunes are now developed, and then recapitulated, according to the usual plan of what is called "Sonata Form."

At the end (*Grave*), in TRUMPET and HORNs (soon reinforced by Trombones and Tubas) we hear a reference to the first Tune of the whole Symphony. Violins and Wood Wind soon take over this Tune.

In the last bars of all the same snatch of tune is solemnly intoned by Cellos, Double Basses, Double Bassoon and a Horn, supported by a soft sustained chord on the rest of the instruments.

## CONCERTO FOR 'CELLO—LALO.

Lalo was a well-known French composer (1823-92). His Violoncello concerto in D Minor was written in 1874. It has three Movements as follows:—

## I

This begins with an Introduction (*Slow*), in which declamatory passages for the Solo Cello are prominent.

The Movement proper (*Quick, but majestic*) opens with the bold FIRST MAIN TUNE given out by the Solo Cello.

The gentle and more plaintive SECOND MAIN TUNE, when it comes, is also given out by the soloist.

A short "Development" which fully treats briefly these two themes and also that of the Introduction.

Then comes the "Recapitulation," or repetition of the two main tunes, and a "Coda," or closing passage brings all to an effective conclusion.

## II—1ST MOVEMENT

This begins (*Steadily flowing at a fair speed*), with a solo for the Soloist.

The Soloist enters with a flowing song-like FIRST TUNE.

After a time, with a change of speed (*Very quick*) comes a change of mood, represented by the rapid and piquant SECOND MAIN TUNE given out by the soloist, over a standing note—a drone bass (or, to use the technical term, a pedal).

Both First Tune and Second Tune are afterwards repeated with alterations.

## III—FINALE

This opens with a short INTRODUCTION, the chief musical theme of which suggests Spain.

Then the Movement proper opens (*Quick and lively*). It is a Rondo, i.e. a piece in which a Main Tune comes round and round again, the appearance being separated from one another by the interpolation of other matter.

The MAIN TUNE is soon loudly heard from the Soloist. It runs along in triplets. (It is marked to be played *With fire*.)

Various other Tunes are heard, including the Spanish-sounding one whose acquaintance we made at the Introduction, the Main Tune, of course, constantly turning up again and again.

The Concerto ends brilliantly.

## VARIATIONS ON A THEME OF HAYDN.—

The Variations on a Theme of Haydn retrace Brahms on, perhaps, his more reticent and they must be listened to sympathetically, as with a little understanding of their structure, a good deal of their beauty may be seen.

The first part of the work was taken by Brahms as a model for his own hand piece of Haydn where it is called "Hymn of St. Anthony."

**THE HYMN** (*Steadily moving at a moderate pace*). This is rather march-like in character. It is played by Oboes, Bassoons, Double Bassoon, and Horns, with the bass picked out a little more clearly by the addition of Cellos and Double Basses (plucked instead of bowed).

Later, Flutes, Clarinets, and Trumpets are added and brighten the colour.

**VARIATION I** (*A little more lively*). The STRINGS, which in the Hymn itself had so little part in the music, now become important.

There are two themes going on at once. Note them at the opening, where the STRINGS have a rising phrase, four-in-a-bar and the LOWER STRINGS have a falling phrase, six-in-a-bar.

This is at once inverted, the Upper STRINGS having the falling six-in-a-bar phrase, and the Lower STRINGS the rising four-in-a-bar phrase.

(Continued on the facing page)



# THE PROGRAMME—WEDNESDAY.



M. PIERRE MONTEUX.

**VARIATION II** (With a new tempo). It goes into the minor. At the opening CLARINETS and BASSOONS carry on a version of the Hymn. The Violins, etc., w. against it a phrase partly for the a-bar and partly for the a-bar part (most) of the preceding Variation. The Violins and the BASSOONS pluck a bass to the whole this.

This gives the material of the whole Variation.

**VARIATION III** (Fast). At the opening Oboes and BASSOONS take in the Hymn itself, have the main melody, a pleasantly flowing one, the Lower Strings providing a smooth base. Then the STRINGS take the main melody. Flute and Bassoon (with touches of other Wind Instruments) adding a rapid embroidery.

Some other varied orchestral colour is introduced later, and altogether this Variation is a very fine one.

**VARIATION IV** (Going steadily at a moderate speed). The time changes in three beats in

At the opening Oboes and Horns sing a simple 16-beat tune. A series running up and down series beneath (Horn and Clarinet and Basses) picking up the pattern.

Then VIOLINS and VIOLAS sing the tune, the taken over by Flute and Clarinet. At Oboes and Horns (later joined by Flute and Bassoon down below) play a simple 16-beat tune, and the Strings run up and down series.

**VARIATION V** (Lively). Now the music goes into six-beat. This Variation is a very fine one—a sort of "Scherzo," in fact.

At the Strings play a repeated note figure, Flutes, Oboes, and BASSOONS (the two latter in each part running parallel to one another in double lines, three notes apart, i.e. in thirds, and each pair of instruments doing this in a different octave) play a light, tripping tune.

Later the Wind Instruments play the repeated note figure and the Strings this tripping tune.

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## 2LO LONDON. 365 M.

3.15-3.45. Talk to Schools. Mr. J. O. STUBART. Stories in Poetry.

4.0-5.0. Time Signal from Greenwich. Concert. The 2LO Trio and Dorothy Chalmers. Violins. "My Part of the Concert." By A. Bonnet-Land. More Letters of O. Togo, a Japanese Schoolgirl, by Katharine Herrick.

5.30-6.15. CHILDREN'S CORNER: Fredrick Thornton, Clarinet Solo.

6.40. Local Col. E. H. Richardson on "Dogs."

7.0. TIME SIGNAL from BIG BEN. WEATHER FORECAST and INTERNATIONAL NEWS BULLETIN. S.B. to all Stations.

Mr. HARTLEY WITHERS. "Taxation: How and Why the Government Takes Our Money." S.B. to other Stations.

The Week's Work in the Garden, by the Royal Horticultural Society. S.B. to all.

Mr. DOUGLAS KENNEDY. Folk Dance Society, on "The Folk Dance."

8.0-8.30. COVENT GARDEN SYMPHONY CONCERT. (For particulars see page 49).

9.30. TIME SIGNAL from GREENWICH. WEATHER FORECAST and NEWS BULLETIN. S.B. to all Stations. Local News.

9.45. Symphony Concert (Continued).

10.30. Close down.

## ALL STATIONS PROGRAMME

(except Belfast).

Relayed from

The Royal Opera House,

Covent Garden.

## INTERNATIONAL SYMPHONY

CONCERT

First Concert (Second Series).

Conductor, PIERRE MONTEUX.

8.0-9.30.

3 Dances Anciennes. Respianti.  
Symphony in B Flat. Chanson.  
Concerto for Cello and Orchestra in B Minor. Interval. Late.

9.45-10.35.

Variations on a Theme by Haydn. Brahms.  
Symphonic Poem, "Don Juan". Strauss.  
Solo Violoncello, BEATRICE HARRISON.

And so, with various "swappings" of these we have the first Variation, which ends with a piquant little chord, just plucked once and done with.

**VARIATION VI** (Lively). The time changes back to two-in-a-bar.

At the opening Horn, Bassoon and Clarinet. Bassoon carries the main tune of the Variation. Strings plucking an accompaniment, which in its itself a version of the Hymn. Note the "murmur" and observe how it is treated by the other instruments.

Later a broad curving down arpeggio figure in the strings, combined with a soft, no-piano in bass instruments, is also introduced.

There is a good deal of brass and strings in this Variation, and it becomes rather

**VARIATION VII** (tenderly). This is a sort of pastoral dance.

As we have at the opening VIOLINS gently keep their way down the scale.

Violins play a pleasant arpeggio figure. What follows will be really lovely.

**VARIATION VIII** (Quick, but not too much so). We have now three more to go.

## SIT BIRMINGHAM. 475 M.

3.0-4.30. The Station Piano Quartet. Tonia Kumburgh (Bass).

4.0-5.30. WOMEN'S CORNER: Mr. J. W. Smith (of the Juvenile Employment Department, Birmingham Education Committee) on "Careers for Boys."

Public Service. Madge Rogers (Soprano).

6.30-6.45. CHILDREN'S CORNER: Tonia Kumburgh.

7.0-10.30. Programme S.B. from London.

## 6BM BOURNEMOUTH. 385 M.

3.45-5.0. The "GUM" Trio. Keith Powell (Soprano). Talk to Women, "Gardening," by George Dancer.

5.0-6.30. CHILDREN'S CORNER: Mr. Tall on Art of Scandinavia.

6.30-6.45. Talk by Statute.

7.0-10.30. Programme S.B. from London.

## 5WA CARDIFF. 351 M.

3.0-4.0. Fiddler and his Orchestra relayed from the Capital Cinema.

4.45-5.15. "SWAN" "TALK" "CLOCK." 5.0-6.0. CHILDREN'S CORNER.

6.45. Mrs. De Courcy Hamilton will read from "The Eternal Quest," a Poem.

7.0-10.30. Programme S.B. from London.

## 2ZY MANCHESTER. 375 M.

3.0-3.30. Music relayed from the Piccadilly Picture Theatres.

3.30-4.0. Broadcast for Primary Schools. Mr. E. J. WHITSALL, B.Sc.—Arithmetic.

4.30-5.0. WOMEN'S HALF HOUR: Doris Barrow (Soprano).

9.45-10.35. The whole Variation is played

by VIOLAS and CELLS

playing in octaves. Then

VIOLINS join them and

almost immediately the

CLARINET and

BASSOON playing the

opening phrase "inverted"

(i.e. where the notes

went up the other goes

down, and so on).

A sober phrase for

BASSOONS and Double

Bassoon may be noted.

The whole Variation grows out of the opening

phrase. The end of it is mysterious.

**FINALE.** Stately moving along at a gentle

pace. Four-beat-in-a-bar.

This is rather highly in comparison with

the Variations just described.

Note the opening tune (STRINGS alone)

a great deal is made of it later. Especially

later to the last phrase (which is derived from

of the Hymn). This phrase (which

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MISS BEATRICE HARRISON.

The whole Variation grows out of the opening

phrase. The end of it is mysterious.

**FINALE.** Stately moving along at a gentle

pace. Four-beat-in-a-bar.

This is rather highly in comparison with

the Variations just described.

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# WIRELESS PROGRAMME—THURSDAY (Dec. 11th.)

The letters "L.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

7.30

Relayed from the Free Trade Hall  
Conductor: HAMILTON BARTY  
HELEN BAILLIE (Soprano),  
HARRY MORTIMER (Saxophone).

Overture, "The Magic Flute" ... Mozart  
Soprano Solo  
Recit., "Chia mi Scordi-dito" ... Mosart  
Aria, "Non Temere" ...

Concerto in A Major for Clarinet,  
Orchestra ... Mozart  
Symphony in E-flat Major ...

8.30

JOHN PALEY (Cornet Solo),  
FRANK CLARE (Horn Solo),  
Cornet Solo

Mr. Drexler ...  
Pavane ...

Sketch, "Hansel and Gretel" ...  
Cornet and High Trumpet Solo  
Triple Tonguing Polka ("Cleopatra") ...

Tom & McInnesbury ...  
Worcestershire Woomer ...

9.0

WEATHER FORECAST and NEWS  
S.B. from London

Typical Talk, Local News

10.0

THE PICCADILLY DANCE BAND  
Mr. W. F. BLENNER, Extra in  
Spanish to the U.L.C.I., Spanish Talk

11.0

Close down

SNO NEWCASTLE. 400 M.

11.0

M. Day Concert  
Afternoon Concert

11.15

WOMEN'S HALF HOUR  
CHILDREN'S CORNER

11.30

Scholar's Half Hour, Mr. W. L.  
Brown, M.Sc., on "The Ice Age"

11.45

WEATHER FORECAST and NEWS  
S.B. from London

12.0

Radio Society Talk, S.B. from London  
FRENCH TALK, S.B. from London

12.15

Selections from Wagner's Operas.  
HEATRICE MIRANDA (Soprano),  
FREDERICK COLLIER (Baritone)

12.30

THE STATION SYMPHONY  
ORCHESTRA  
Conductor, EDWARD CLARK

12.45

Overture, "The Merry Wives of Windsor"  
Beatrice Miranda

1.0

Fazlollah's Greeting ("Tennant's")  
Orchestra

1.15

Frederic Collier  
Fugued in Occia's Deepest Wave  
"The Flying Dutchman"

1.30

Forest Movement ...  
Orchestra

1.45

Elsa's Dream ...  
Orchestra

1.50

Frederic Collier  
Watan's Farewell ("The Valkyrie")  
WALLACE CUNNINGHAM (Enter-  
tainer)

2.0

FLUTE TRIO  
Trio for Two Flutes and Cor Anglais  
Op. 87 ...

2.15

First and Second Movements  
Walter Cunningham  
Burlesque, Song, Story and Whistling  
Song, "A Fishy Story" ...

2.30

Whistling Solo, "Cleopatra" ...  
Orchestra

10.10. Wallace Cunningham and an Hour more

Original Sketch, "The Substitute"

10.20. Orchestra

Decease and Flute ("The Flute")

10.30. Close down

2BD ABERDEEN. 495 M.

3.30 5.0. The Wireless Septet. E. M. Clark

(Contralto, E. M. Clark)

3.40 4.10. CHILDREN'S CORNER

4.0. 4.3. Boys' Regatta News Report

4.4. Prof. H. J. C. RICHESON, S.B.

from Edinburgh

7.0. WEATHER FORECAST and NEWS

S.B. from London

Radio Society Talk, S.B. from London

FRENCH TALK, S.B. from London

Local News

7.30 8.30. "When Greek Meets Greek."

S.B. from London

Hour between North and South

IN L. N. and BLOSSOM

11.10. SCOTT (Broad Scots Harmonica)

GRACE IVELL and VIVIAN WORTH

THE W. J. L. S. H. STRA

7.40. WEATHER FORECAST and NEWS

S.B. from London

Typical Talk, Local News

10.0. "When Greek Meets Greek" (Con-  
tinued)

10.30. Close down

5SC GLASGOW. 420 M.

3.30 4.30. Boys' Regatta News Report

4.15 4.40. CHILDREN'S CORNER

4.0. 4.5. Weather Forecast for Farmers.

4.40 5.55. Prof. H. J. C. RICHESON, S.B.

from Edinburgh

7.0. WEATHER FORECAST and NEWS

S.B. from London

Radio Society Talk, S.B. from London

FRENCH TALK, S.B. from London

Local News

7.30 8.30. Festival Prize Winners No. 2.

THE GLASGOW POLICE MALE

VOICE CHOIR

ELLEN S. C. MORRISON, S.B.

W. J. L. S. H. STRA

NAN MUIR (Pianist)

THE STATION ORCHESTRA

Conducted by ISAAC OSKOWSKY

7.35

Overture, "Don Giovanni" ...

7.45. Tenor Solo

"Bredon Hill" ... George Butterworth

Reed

"McLeod's Lament" ... Neil Munro

Choir

"Loch Leven Love Lament" ... Robertson (S)

Marching ... Brahms

8.0. Orchestra

"Impressions Rustiques" ... Razagadi

Soprano Solo

8.20. "A New Year"

Tenor Solo

1.0. Dances

Reading

Ode to a ...

8.55. On the Music, Soprano

8.55. Soprano Solo

Ahi Parida

Choir

"Loch Lomond" ... Paughan William (14)

Swanee River

"Jennima" ... Cyril Rotham (2)

PETERINA

9.10. WEATHER FORECAST and NEWS

S.B. from London

Typical Talk, Local News

10.0. Selection, "A Le Go Dech Gail"

"Sarcasme d'Amour"

March, "Pro Patria"

10.30. Close down

# Friday's Programme.

(Continued from page 492)

9.10. Quartet

Two Movements from Piano Quintet

9.30. ABERDEEN. 495 M.

S.B. from London

10.0. Close down

10.0. My Love Dwell

"Let It Be Winded"

1.0. Songs

"Hoda Soud"

Songs

"Sweet No"

Duels

"Whether R. meth"

Songs

"There's Nar Look"

About the House

10.40. Close down

5SC GLASGOW. 420 M.

3.30 4.0. Broadcast to Schools. Talks on H.S.

4.0 5.10. The Wireless Quartet

6.15 6.40. CHILDREN'S CORNER

6.45 6.55. Weather Forecast for Farmers.

6.55 7.05. Dudley V. Howells on "Horicultural"

7.0. WEATHER FORECAST and NEWS

S.B. from London

7.15 7.45. Dental Talk by an L.D.S., D.D.S.

7.45. Selection "Merrin England"

8.5. CARMEN HILL (Soprano)

Recital of Songs by Roger Quilter (1)

Now Sleeps the Crimson Petal.

A Land of Silence

A Song of the Black

Weep You No More

T. D. ...

Love's Philosophy

EAST TO WEST

8.20. Orchestra

JAPAN. National Air

HINA. In a Chinese Temple Garden

8.30. HELEN WHITELAW (Contralto)

BU BMA. "The Loom" from "Songs of

Burma"

INDIA. "Kha"

"Woodstock Fiddle"

8.40. Orchestra

ARADIA. "Camp of Baghdad"

"The Mexican Cull"

8.55. Helen Whitelaw

Every Saturday Shall a Lamp

FRANCE. "Le Cœur de Ma Mère"

9.0. Speech by the MAYOR of SWANSEA

on the occasion of the Official Opening of the

SWANSEA RELAY STATION

from Swansea.

9.10. Orchestra

ENGLAND. Dance Suite ("Young Eng-

land") (J. Linton). Hornpipe and Country

Dance; Minuet Dance, J. L.

9.20. Helen Whitelaw

ENGLAND. "Snow, Snow, Thou Winter

W. J. L. S. H. STRA

SCOTLAND. "Loch Lomond"

arr. M. Lanyon

9.30. WEATHER FORECAST and NEWS

S.B. from London

Foreign Affairs Talk, S.B. from London

Local News.

10.0. Orchestra

IRELAND. "Eileen Alannah"

SCOTLAND. "Scotch Fantasia"

10.30. Close down

A number against a music item indicates the number

of its publisher. A list of publishers will be found on

page 497.



# WIRELESS PROGRAMME—FRIDAY (Dec. 12th)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## 2LO LONDON. 365 M.

10.0. Time Signal from Big Ben. Concert The 2LO Trio and Edward C. Yapp

2.15.3.45. ...

4.0. ...

5.30.6.15. ...

6.40.6.55. ...

7.0. ...

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4.30. ...

A number against a musical term indicates the name of its publisher. A key list of publishers will be found on page 497.



# WIRELESS PROGRAMME—FRIDAY (Dec. 12th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

**PERCY SCHOLLES** S.B. from London.  
Local News.  
7.0. **DOROTHY ROUSON** (Soprano)  
**HERBERT THORPE** (Tenor)  
**FRANK TYLER** (Bass)  
**THE STATION ORCHESTRA**  
Conductor **WARWICK BRATHWAITE**.

March, "Stars and Stripes" *Sutton*  
Overture, "Zampa" *Herold*

"Quarta O Quela" ("Rigolotto") *Verdi*  
"Dance of the Maids" *Elgar*

Frank Tyler  
"Zamzamabizbire" *G. Newton* (11)  
"W. Idecombe Fair" *Morton*

Dorothy Rouson  
"Over the Mountains" *Quilter*  
"Amaryllis at the Fountain" *Quilter* (1)  
"Blackbird's Song" *Quilter* (1)  
"Love's Philosophy" *Quilter* (1)

Three Dances, "Henry VIII" *German* (11)  
Herbert Thorpe

"The Sea Lullaby" *M. Head* (1)  
Sweetest Song of All *Wakfield* (8)  
"The River" *Oliver* (8)  
"The River of Soudy" *Oliver* (8)

Frank Tyler  
"Apple Dimples" *Collins* (13)  
"Wot Yur Do E Luv I" *West* (13)  
"Mary Ann She's After Me" *Leight* (7)

Dorothy Rouson  
"Fiddler of Dooney" *Dunhill* (14)  
"Way So I'm and Wan" *Parry* (11)  
"Rough of Wanders" *H. Barry* (11)

9.0. Speech by the MAYOR of SWANSEA on the occasion of the Official Opening of the SWANSEA RELAY STATION and Programme. S.B. from Swansea.

9.30. **WEATHER FORECAST and NEWS** S.B. from London.  
Foreign Affairs Talk S.B. from London

10.0. **Close down**  
10.30. **Close down**

## 2ZY MANCHESTER. 375 M.

12.30-1.30 Organ Music by H. Fitzroy Page, relayed from the Pictured Picture Theatre.

2.30-3.0. Broadcast to Secondary Schools (See 12.30-1.30)  
S. S. HIGHAM, M.A.  
"Punch" as a History Book

3.30-4.30.—Concert by the "2ZY" Quartet  
4.30-5.0. **WOMEN'S HALF HOUR** Kathleen Smith (Soprano)

5.0-6.0.—**CHILDREN'S CORNER**  
6.30-6.55.—Dr. J. E. Myers, O.R.E., "Every body's Chemistry"—(5), A Talk About

7.0.—**WEATHER FORECAST and NEWS** S.B. from London

**PERCY SCHOLLES** S.B. from London  
Local News.

## 7.3 "2ZY" Gala Night.

**OPENING OF THE NEW STUDIO**  
**BEATRICE MIRANDA** (Soprano)  
**WINIFRED SMALL** (Sole Violin)  
**VICTOR SMYTHE and ALGY**  
**THE "2ZY" OPERA CHORUS**  
Chorus Master, **SAM WHITTAKER**  
**THE "2ZY" AUGMENTED ORCHESTRA**

Conductor, **T. R. MORRISON**  
Grand Concerted Opening by the Chorus and Orchestra

"Land of Hope and Glory" *Elgar* (1)  
Soloist, **ELSIE BOARDMAN** (Contralto).

Overture, "Le Carnaval Romain" *Berlioz*  
Soprano Solo.

Closing Scene, "Tristan and Isolde" *Wagner*

Violin Solos, *J. H. Farnes*  
"The Swan" *A. F. Troughton*

The Admiral's Gaidard  
arr. Alfred Moffat

Chorus  
"Hail! Bright Abode" ("Tannhäuser") *Wagner*

Orchestra  
3rd and 4th Movements from Symphony No. 3 ("The Scotch") *Mendelssohn*

Soprano Solo  
"A r de Lila" ("L'Enfant Prodigue") *Debussy*

Violin Solo  
Shyonic Dance in G Major

"Dances Tziganes" *Tarantula No. 1*

9.0. Speeches by the LORD MAYOR of MANCHESTER at the formal opening of the new Studio

Chorus  
"The Soldiers Chorus" from "Faust" *Beethoven*

Orchestra  
Symonic Dances, Nos. 1 and 2 *Dvorak*

9.30. **WEATHER FORECAST and NEWS** S.B. from London

Foreign Affairs Talk S.B. from London  
Local News.

10.0. **Close down**  
10.30. **Close down**

Orchestra  
Overture, "The Ball" *Sullivan* (11)  
Symonic Dances, Nos. 3 and 4 *Dvorak*  
An Aggy Sketch (R. Guy Reeve)

Orchestra  
"The Wreck Rhapsody" *Greening* (11)

11.0. **Close down**

## 5NO NEWCASTLE. 400 M.

3.30-4.0.—Transmission to Schools  
4.0-4.45. Harold Dixon (Solo Oboe). W. J. Starkey (Solo Banjo). A. H. Bodycumbe

5.15-6.0.—**CHILDREN'S CORNER**  
6.0-6.30. Scholar Half Hour. Mr P. D. B. B. A. "Biographical Sketches of Great Men" *St. John*

6.40-6.55.—Ministry of Agriculture Talk. S.B. from London

7.0.—**WEATHER FORECAST and NEWS** S.B. from London

**PERCY SCHOLLES** S.B. from London  
Local News

**THE STATION ORCHESTRA**  
Conductor, **EDWARD CLARK**  
**THE GAIETY QUARTET**

**GRACE IVELL and VIVIAN WORTH**

7.30. **Close down**  
7.45. **Close down**

Quartet  
Solo, "O Gee, O Gosh" ("Stop Flirting") *W. J. Starkey*

Solo, "Crucifixion" *Leonel Monkton*  
Trio, "Round the Corner" ("To Night is the Night") *Paul Rubens*

Solo and Chorus, "Balthazar" ("M. Lady Molly") *Sidney Jones* (31)

8.0. **Close down**  
Grace Ivell and Vivian Worth.  
"I Ain't Going Back to Nowhere" *Wagner* (15)

Racineville *Offenbach*  
"Sure As You're Born" *Little, Gillespie and Shay* (9)

"Hard-hearted Hannah" *Fellen, Bigelow and Bates* (9)

8.10. **Close down**  
Orchestra  
Waltz, "Lull Time" *Schubert/Tatum*

8.20. **Close down**  
Quartet  
Duet, "Oh, Joseph" ("Madame Pompadour") *Leo Fali*

Solo, "The Girl With the Brogue" *J. Monckton*  
Duet, "Dirty Work" *Fraser Simpson*

8.35. **Close down**  
Grace Ivell and Vivian Worth  
Vocal, "Kadie Kadie Kadie" *Meyer* (6)

Back to My Baby Blues *Dilly Hall* (31)  
"April Showers" *Wagner* (15)  
8.45. **Close down**  
Quartet  
Solo, "Sly Cigarette" ("The Runaway Girl") *L. Monckton*

Solo and Chorus, "A Bachelor Day" *Jan. W. Tate*

Solo, "What'll I Do?" *Irving Berlin* (7)  
Solo and Chorus, "Don't Worry So Loud" *S. J. J. J. J.* (31)

9.0.—Speech by the MAYOR of SWANSEA on the occasion of the Official Opening of the SWANSEA RELAY STATION

S.B. from Swansea  
9.10. **WEATHER FORECAST and NEWS** S.B. from London

Local News.

10.0. **Close down**  
10.30. **Close down**

Orchestra  
Dance Music

10.30. **Close down**

2BD **ABERDEEN. 495 M.**

3.30-4.0.—Transmission to Schools  
4.0-4.45. The Wireless String Quartet and Lena Dunn (Contralto). Features Topic Mrs. Robertson Cameron on "Modern Portraits" *W. J. Starkey*

5.15-6.0.—**CHILDREN'S CORNER** Mr J. G. Burnett L.R.A.M., on "Learning to Read" *W. J. Starkey*

6.0-6.15. **Close down**  
6.15-6.45. **Close down**

6.45-6.55.—Ministry of Agriculture Talk. S.B. from London

7.0.—**WEATHER FORECAST and NEWS** S.B. from London

**PERCY SCHOLLES** S.B. from London  
Local News

**Ladies' Night.**

**DAISY MONROE** (Soprano)  
**THE INVERNESS LADIES' CHOIR**  
**THE "2BD" LADIES' QUINTE**

7.30. **Close down**  
7.45. **Close down**

"Spring" *Wagner* (15)  
Part Songs ("The Shepherd" *Dunlop* (11)  
Solo, "The Lord is My Shepherd" *Lucie Wilson* (11)

Duet, "Sound the Trumpet" *Wagner* (15)  
Solo, "Shepherd's Dance" *Greening* (11)

Solo, "Heart of Fire Love" *Kennedy*  
Solo, "The Island Herd-Maid" *Fraser*

7.55. **Close down**  
8.0. **Close down**

"Christmas Bells" *Harris* (13)  
"Men" *Rubens* (13)

8.5. **Close down**  
Concert for Four Violins with Piano *Maurer*

8.20. **Close down**  
8.30. **Close down**

Part Songs ("The Shepherd" *Dunlop* (11)  
Solo, "The Lord is My Shepherd" *Lucie Wilson* (11)

Duet, "Sound the Trumpet" *Wagner* (15)  
Solo, "Shepherd's Dance" *Greening* (11)

Solo, "Heart of Fire Love" *Kennedy*  
Solo, "The Island Herd-Maid" *Fraser*

7.55. **Close down**  
8.0. **Close down**

"Christmas Bells" *Harris* (13)  
"Men" *Rubens* (13)

8.5. **Close down**  
Concert for Four Violins with Piano *Maurer*

8.20. **Close down**  
8.30. **Close down**

Part Songs ("The Shepherd" *Dunlop* (11)  
Solo, "The Lord is My Shepherd" *Lucie Wilson* (11)

Duet, "Sound the Trumpet" *Wagner* (15)  
Solo, "Shepherd's Dance" *Greening* (11)











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# Radio and Women's Dress.

Talks by Great Dressmakers? By May Edginton.

WHEN the day comes that great dress makers will so far unbend towards the impecunious multitude as to advise them by wireless, many thousands of women will be made very happy.

It is easier for women to dress well nowadays than it ever was before, owing to the shopping by post services, the great sales, and the countless articles in women's magazines and even in daily papers. But, all the same, there are still many women who would like counsel before shopping by post, and who feel pangs of anguish when their precious postal-orders have actually been despatched, to bring back, in return, the length of material, the ready-made blouse that looked so well in the advertisements, or something else that may not prove to be the right or charming or wise thing to buy after all! They are not minor tragedies, these, but major tragedies in the lives of many women in whose days the immense importance of little things must count high.

## How to Buy.

There are thousands of country women who never come up for the great sales, and who are carried away by mob ecstasy into wild purchases, if they do. There are a great many women, too, who cannot afford the best, and so buy penneals, and don't always find what is of immediate practical use in them, anyway.

But I think there is a popular future for wireless talks on clothes, especially at certain times of year, when women are likely to be planning for their seasonal outfits during school holidays when next term has to be provided for; just about the time that the Christmas parties are beginning to twinkle on the horizon, and before the family tickets are taken for the winter sports.

Successful shopkeepers have great knowledge of human nature, or they would soon be out of business. They know how to sell their wares far better than most women know how to buy them.

## Tragedy of the Sales.

The sales spell tragedy for many a girl and many an older woman, too. The majority of women have little to spend on dress; and when that little is spent, it is spent, and cannot be retrieved. But the situation might be saved, with help at the right moment.

Last January, a girl came up from the country to the sales. She chose her shop by the advertisements in the papers before the day. Vaguely she meant to buy a tweed suit—they were marked down very low; a velvet hat, also marked very, very low. And she meant to pick up some good lengths of materials to make up into party frocks at home. She had twenty pounds to spend—it was three-quarters of a year's allowance.

## A Country Girl's Mistake.

She came home, glowing, hung with parcels. She unwrapped them before the family. The glow faded. She saw all the things spread before her on the same table, and saw them for what they were—mistakes. She had many short lengths of materials, ill-blended—and she wouldn't have known how to blend them anyway—the velvet hat, and an unsuitable frock that the assistant had impressed upon her was always "so useful."

But useful for what? Not for this particular little country girl.

But she had never got as far as the tweeds. Her £20 was spent before she reached them. So she had nothing with which to wear the velvet hat.

She had many months before her before she could save £20 again.

So, you see, that was a real tragedy.

If, on an evening before the fatal day she and her mother and her sisters had had an opportunity of listening to a wireless talk by a great dressmaker with a revered name of world-wide fame, she might have been saved. The dressmaker, remembering that she was not talking to millionnaires, and knowing the sales all over the country, in provincial towns as well as in London, to be imminent, would talk on wise buying.

## Priceless Instructions.

She would talk of restraint in choice, of the value of matching in some cases, of the value of contrast in others. She would lay down the law as to which colours dark, pale, red, fair fat, thin, tall, short women should wear. She would give hints on lace; priceless instruction to the home dressmaker on errors to avoid. She would tell what was being worn in places to which her listeners could never aspire, and prophesy what would be worn in the near future. She could tell the styles that would "date" soon, and the ones which would render long service.

For it is not the rich woman who needs wireless talks by great dressmakers, but the poor one; the middle-class woman trying to make ends meet and at the same time achieve happy clothes for young daughters; the business woman—the curate's wife, far away in a remote village, with hardly even a dream about dress, the girl beginning on her own allowance; the fortyish spinster who would like to dare, but daren't, unless encouraged; but who when meeting Mrs. Vicar on their mutual parochial rounds, could say: "Well, but I hope you don't think it too smart, dear Mrs. Shepherd, for my time of life. Madame X says it is the thing for a country woman of my age. And anyway, I got the idea, as you know, when you so kindly let us come and listen at the Vicarage the other day."

## Without a Guide.

Most poor and middle-class married women in remote country districts dress very badly or surprisingly ill-assorted and ill-chosen clothes. Literally, they do not see or hear of any other kind. They have no precedent, no guide.

The very young girls, on the contrary, manage, somehow, some sort of attractive effect. They get ideas, one supposes, from pictures of actresses in Sunday papers, and from the covers of their cheap novelettes. These recommendations, however, improved by sound advice by a wise, experienced, and well-to-do lady.

## The Drive for Adornment.

In every woman, at some time of her life, is the seed of desire for adornment; in every woman, at some moment, is the ambition to be beautiful. And to tell a woman how to use up to her personal decorative advantage the last remnant of her ancient fur coat; how to cut her young girls' party frocks; how to bring last year's hat up-to-date, and what stockings to wear, is to help her a very long way along the road of her ambition. It may light again the old fires—which never should have gone out—it may spread balm on fretted tempers and outworn patience. For the little annoyances and trials of every day peck at women's making lines and pits and furrows of worry and dissatisfaction, not only in the face, but in the heart.

We are all nicer when we are charmingly dressed; when we are doing a hopeful, instead of a hopeless, best to be beautiful.

## EVENTS OF THE WEEK.

SUNDAY, December 7th.

LONDON, 8.0. De Groot and the Piccadilly Orchestra, and Mavis Bennett (Soprano).

CARDIFF, 3.0. The Band of H.M. Grenadier Guards.

GLASGOW, 8.0. The Bach Choir.

MONDAY, December 8th.

LONDON, 7.30. "Rosemary! That's for Remembrance." S.B. to all Stations except Bournemouth and Belfast.

BOURNEMOUTH, 8.0. Bournemouth Municipal Orchestra. Conductor: Sir Dan Godfrey.

TUESDAY, December 9th.

LONDON, 7.30. "A Day in the Country," including "The Roosters."

BIRMINGHAM, 7.30. The City of Birmingham Symphony Orchestra. Conductor: Bruno Walter.

BOURNEMOUTH, 7.30. Old Pantomime Favourites.

NEWCASTLE, 7.30. An Evening of Variety.

GLASGOW, 7.30. Watteau Night.

WEDNESDAY, December 10th.

LONDON, 8.0. International Symphony Concert. Conductor: Pierre Monteux. Beatrice Harrison (Solo Violoncello). Relayed from the Royal Opera House, Covent Garden. S.B. to all Stations except Belfast.

THURSDAY, December 11th.

BIRMINGHAM, 7.30. Comedy Overture.

MANCHESTER, 7.30. Part of Hallé Concert. Conductor: Hamilton Harty.

ABERDEEN, 7.30. "When Greek Meets Greek."

FRIDAY, December 12th.

LONDON, 8.0. Old English Ayres and Keyboard Music.

BIRMINGHAM, 8.0. A Mystery Programme and Competition.

BOURNEMOUTH, 7.30. Poetry and Music.

ABERDEEN, 7.30. Ladies' Night.

BELFAST, 7.30. Oratorio, "The Messiah."

SATURDAY, December 12th.

LONDON, 7.30. The Band of H.M. Royal Air Force.

ABERDEEN, 7.30. Roman Night.



THE SHAG.

This bird will be described by Mr. E. Kay Robinson in his talk on British Birds to be given from London on Tuesday, December 9th.



## In the Land of the Moon God.

**Digging Up a Wonderful City. By C. LEONARD WOOLLEY.\***

Mr. C. Leonard Woolley is well known for his important work in connection with excavations in Mesopotamia. Results of great value to historians and archaeologists have been achieved, and in the following talk Mr. Woolley describes some interesting recent experiences at the ancient city of Ur of the Chaldees.

**M**OST people when first they meet an archaeologist declare to him that his calling must be of a most exciting sort, a regular treasure-hunt. Well, it is interesting enough, and sometimes exciting, but a treasure hunt in the ordinary sense of the words it is not. Archaeology is the hand-maiden of history. By digging up what remains of dead civilisations, we hope either to add some new chapter to history, or to illustrate the history which was already known in outline by throwing new light upon the sort of life men lived at that time, upon the things they made and used, upon the setting of their lives. So digging has for its excuse the addition which it makes to history, to our knowledge of mankind in the past and, therefore, in the present.

### A Murderer on Cook.

This is the real and permanent interest of excavation—the continual learning of something more about our own past, but there are excitements, too. And much of this depends on the men. At Ur we employ two hundred or more Arabs, pretty wild fellows some of them, but good workmen. My foreman, a splendid man used to be a brigand in North Syria and for five years was an outlaw with a troop of Turkish cavalry always at his heels. My late cook had twice been imprisoned for murder. There is a general rule that no weapons are allowed upon the dig, but last winter I had to make an exception in favour of the railway workman, for one night he had killed a couple of thieves who attacked his village and the relatives of the dead men were on the look-out to pay off the score of blood.

### Where Abraham Lived

The Joint Expedition of the British Museum and the University Museum, Philadelphia, for which I am working in Mesopotamia, whose Ur is the scene of our labours for several seasons.

From the Old Testament we learn that the patriarch Abraham lived at Ur before he moved us-  
with to Haran, and so at Ur we have the original seat of that tribe which was to be-  
come a great pre-  
dominant power  
in the world. From  
the Babylonian records we know  
that Ur was a great city, a religious  
center for the worship of the Moon  
god, a city whose  
name on three  
separate occasions  
in Babylonian his-  
tory were strong  
enough to found

tended their rule over the whole valley of the Tigris and Euphrates and even to push their arms westward to Syria and the Mediterranean.

But to-day it is hard to realize that Ur was ever anything very important. Standing where the Moon God's temple stood, you can see, ten miles off to the east, the line of palm trees that fringes the Euphrates bank, between you and them runs the single line of railway track that links up Baghdad with the Persian Gulf. In every other direction, as far as the eye can see, stretches a flat waste of mud and sand barren and salt, relieved only by the low mounds that are formed from and conceal ancient barinnes. It is the utter desolation of Nature, made more grim by the graves of human effort. Yet these sad mounds are our objective.

### Previous Records

The gangs of Arabs are set to work with pick and spade, long lines of men carry off the scooped earth in small baskets to the trucks of the light railway which run it off to some low-lying patch of unproductive ground, and little by little there appear ragged walls of burnt brick, or of grey sun-dried brick still preserving somewhat of their ancient plaster and whitewash, doorways and altars, tiled floors and all the wreckage of buildings buried in their own ruins thousands of years ago, and in the filling of the chambers there may be all manner of stray odds and ends that throw light upon the life which was lived in these broad

Beneath the floor, in the angle of a door, we may find the socketed stone in which turned the hinge pole of the door, on its smoothed side a cuneiform inscription recording the name of the king who ordered the place to be built and the purpose for which he built it. Here and there may be a little clay tablet, also inscribed in cuneiform, with, perhaps, a contract for the sale of goods, a list of tithes due to temple, a hymn to a god, showing us that here we have a chamber where legal archives were kept, a priestly storehouse, or a chapel dedicated to some god's ritual.

Almost everywhere there are fragments of

broken clay vessels, things of no value whatever in themselves, but precious records for the archaeologists, for, as work goes on, we find with ever more and more certainty date the changing fashions which dictated the shape and ware of household pots, and so, reversing the process, we can even from broken bits of such pots decide the date at which the rooms where they are found were in use. It is from such unconsidered trifles that we can reconstruct the history of a building.

But we find other evidence, too. There is no building stone in southern Mesopotamia and brick was, and is, the one material employed. Brick walls, however and if constructed, decay in time and must be repaired and rebuilt, and so we find that a wall is not uniform throughout its height; the lower courses may be of one type of brick, the upper of quite a different sort, due to a different builder who may have worked hundreds of years after the original foundations were laid.

### An Historical Sandwich

Often a royal builder had his name and title stamped upon the bricks which he used, or rather, upon a certain percentage of the bricks, and so we can date with certainty the two or more periods which we have already been able to distinguish by the types of building; and a few Assyrian and Babylonian kings were, for the most part, judiciously careful to preserve the forms of the ancient buildings which they repaired and generally used the remains of the old work as a foundation for the new. We sometimes find in a single wall face only six or eight feet high half a dozen separate builders represented whose activities may have been spread over two or three thousand years—the wall is a sort of historical sandwich.

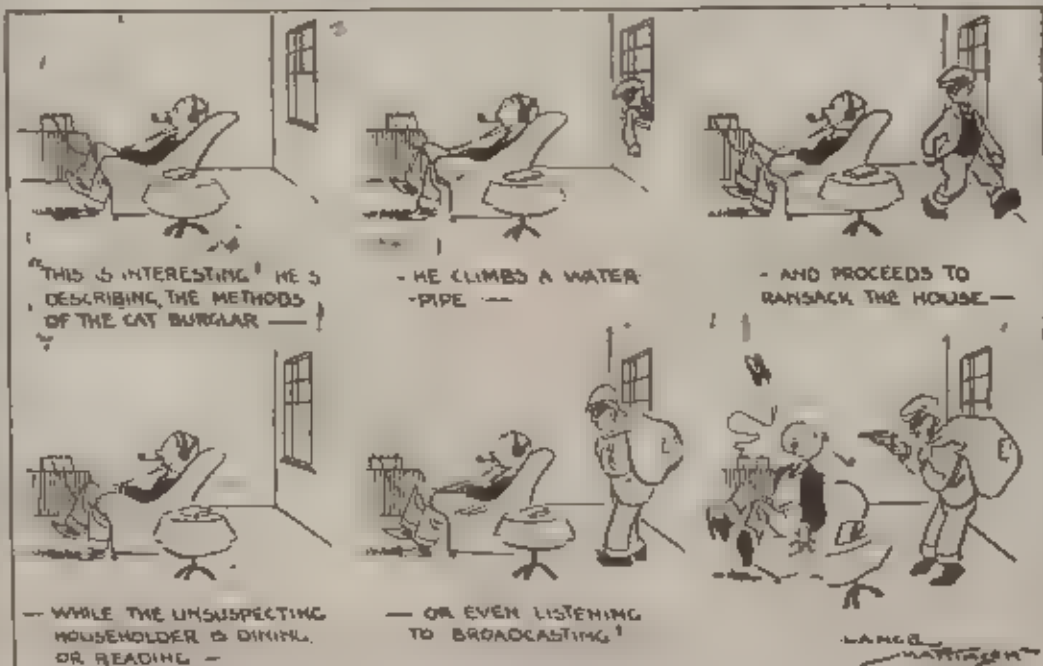
This was the case with the little shrine of the Moon God Nannar and his wife which was excavated in our first season at Ur. The foundation of the temple went back to some date in the mists of time whereof we have no record. It had been rebuilt once or twice already when a complete reconstruction, always on the old lines, was undertaken by the founder of the Third Dynasty of Ur, and his sons, who reigned

211-4 44 231 44

## A Holy Place

The Edge of the  
 which was in  
 that 4000 ft. high  
 for him to see  
 he walked in  
 of 12 ft. across  
 a 10 ft. high  
 border  
 narrow  
 behind  
 rooms  
 chamber  
 ing it on these sides

A winding rider led past the doors of the priest-chambers to the single entrance of the shrine; the watch-tower was hidden, for this was the private dwelling house of the god and his household, and only the priests and his servants penetrate the holy place.



• In a Talk from  
London.

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Type B 17	175 each
Type B 18	185 each
Type B 19	195 each
Type B 20	205 each
Type B 21	215 each
Type B 22	225 each
Type B 23	235 each
Type B 24	245 each
Type B 25	255 each
Type B 26	265 each
Type B 27	275 each
Type B 28	285 each
Type B 29	295 each
Type B 30	305 each
Type B 31	315 each
Type B 32	325 each
Type B 33	335 each
Type B 34	345 each
Type B 35	355 each
Type B 36	365 each
Type B 37	375 each
Type B 38	385 each
Type B 39	395 each
Type B 40	405 each
Type B 41	415 each
Type B 42	425 each
Type B 43	435 each
Type B 44	445 each
Type B 45	455 each
Type B 46	465 each
Type B 47	475 each
Type B 48	485 each
Type B 49	495 each
Type B 50	505 each
Type B 51	515 each
Type B 52	525 each
Type B 53	535 each
Type B 54	545 each
Type B 55	555 each
Type B 56	565 each
Type B 57	575 each
Type B 58	585 each
Type B 59	595 each
Type B 60	605 each
Type B 61	615 each
Type B 62	625 each
Type B 63	635 each
Type B 64	645 each
Type B 65	655 each
Type B 66	665 each
Type B 67	675 each
Type B 68	685 each
Type B 69	695 each
Type B 70	705 each
Type B 71	715 each
Type B 72	725 each
Type B 73	735 each
Type B 74	745 each
Type B 75	755 each
Type B 76	765 each
Type B 77	775 each
Type B 78	785 each
Type B 79	795 each
Type B 80	805 each
Type B 81	815 each
Type B 82	825 each
Type B 83	835 each
Type B 84	845 each
Type B 85	855 each
Type B 86	865 each
Type B 87	875 each
Type B 88	885 each
Type B 89	895 each
Type B 90	905 each
Type B 91	915 each
Type B 92	925 each
Type B 93	935 each
Type B 94	945 each
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2-7

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Form B

Form D



**Belfast Programme.**

(Continued from page 499)

- 7.30. Quartet.  
Fantasia on "Carmen" .... Buck-Tuck.  
7.40. Grace Bruce  
A Blackbird Singing" .... Michael Head  
Waltz Song ("Romeo and Juliet") Gounod  
Fall, Snowflakes" ..... S. Liddell  
7.52. Israel  
Selection, "The Lily of Killarney"  
8.4. Alex. Stewart  
"Master Macpherson" "Gouffrey and W. B. ...  
One Little One More" .... Stenale Bennett  
8.17. Band  
Piccolo Solo, "L'Oiseau du Bois" Le T. etc.  
8.25. (Grace Bruce)  
A Pastoral ..... Fracture (1)  
So Sweet is She ..... Bairdono (14)  
Lovers, Follow Me .....  
There is a Lady ..... Edmund H. Pelinows (14)  
8.35. Quartet  
Simple Avon ..... Thome  
Pastic Dance ("Airs and Graces") .....  
8.40. Alex. Stewart  
I Love Kids" .....  
Sarah" ("In The Shop Window") .....  
On the Pom, Pom, Tiddley-om Parah ..... Bert Lee  
8.53. Band  
Selection, Songs of a Man of War .....  
arr. W. Blythe  
9. " Quartet  
I A Bird in the Hand  
9.30. WEATHER FORECAST and NEWS  
S.B. from London.  
Mr. F. M. CARRUTHERS, S.B. from  
London  
10. THE SAVOY BANDS, S.B. from  
London  
12.1. A Song of Love

**Edinburgh Programme**

(Continued from column 1.)

- 9.10. Marion Richardson and James Crow  
The Keys of Heaven" .... Traditional  
9.15. Marion Richardson  
Should He Upbraid?" ..... Bishop  
Nymphs and Shepherds" ..... Purcell  
9.30. WEATHER FORECAST and NEWS  
S.B. from London.  
10. L. MARSHALL on "Station Topics"  
James Crow  
10. Revolve" ..... Hutton  
Drink to Me Only with Thine Eyes  
"Molly Bawn" .....  
Will o' the Wisp" ..... Cherry  
10.15. In Selections from his Repertoire.  
Marion Richardson  
Daisy and Joan .....  
Good Bye" .....  
"Castles in the Air" (Old Song)  
Oft in the Still Night" (Old Irish).  
10.30.—Close down

**A Real, Old-Fashioned Christmas!**

THE home circle at Christmas time will be incomplete unless you have by your fire-side a copy of the leading home journal

**THE CHRISTMAS NUMBER OF "TIT-BITS"**

will contain forty pages of real Christmas cheer and kindly advice. It will spread the same seasonable spirit as the made-up pages appear in the Home of Britain when our parents were youngsters.

**THE CHRISTMAS NUMBER OF "TIT-BITS"**

will contain special Christmas stories and articles by—George Robey, John Henry F. W. Thomas, Arthur R. Burrows, F. Motion Howard, Stephen Leacock, Bransby Williams, K. R. Brown, John B. C. Mark Aileston, Jefferson Farquhar, Ashley Stern, Etc.

The illustrations are by such famous artists as—W. G. Owsen, Thomas Henry, Arthur Ferner, Wilson Firming, Ridgewell, Glasgow, Abby, Lance Matteman, Etc.

(40 pages. On Sale on Monday 3d.)

**Dundee Programme.**

2DE 331 M.

Week Beginning Sunday, December 7th.

**SUNDAY, December 7th.**

- 3.0-3.30. Programme S.B. from London.  
3.30-4.0. Programme S.B. from Aberdeen.

**MONDAY, December 8th.**

- 3.30-4.0. Orchestral and Organ Music, relayed from Kenneth Hall.  
4.0-5.15. WOMEN'S TOPICS  
5.15-6.0. CHILDREN'S CORNER  
7.0-11.0. Programme S.B. from London.

**TUESDAY, December 9th.**

- 5.15-6.0. CHILDREN'S CORNER  
7.0-10.30. Programme S.B. from Glasgow.

**WEDNESDAY, December 10th.**

- 3.30-4.30. Music, relayed from Kenneth Hall.  
4.30-5.0. WOMEN'S TOPICS  
5.0-6.0. CHILDREN'S CORNER  
7.0-10.30. Programme S.B. from London.

THURSDAY, December 11th, and SATURDAY, December 13th.

- 5.15-6.0. CHILDREN'S CORNER  
7.0 onwards. Programme S.B. from London.

**FRIDAY, December 12th.**

- 3.30-4.0. Music, relayed from Kenneth Hall.  
4.0-5.15. WOMEN'S TOPICS  
5.15-6.0. CHILDREN'S CORNER  
6.40-6.55. Ministry of Agriculture Talk. S.B. from London.  
7.0 WEATHER FORECAST and NEWS. S.B. from London.  
7.15-7.30. FERRY SCHOOLS. S.B. from London.  
Local News.

**A Night With Russian Composers.**

THE HARVEY QUARTET  
FLETCHER PERRY (Baritone).  
GRETTA DON (Soprano).

- 7.30. "March and Valse des Fleurs"  
Tchaikovsky  
7.45. Soprano Songs.  
None But the Weary Heart  
Tchaikovsky  
Borshane  
The Harvest of Sorrow  
Tchaikovsky  
7.50. Violin Solos.  
Chanson Arabe  
Rachmaninov  
Urant Indoue  
Rachmaninov  
8.0. Orchestral  
"Russian Dance"  
Savitsky (12)  
"Le Chant des Muses"  
Petrovsky  
"Melody in E"  
Rubinstein  
8.10. Baritone Songs.  
Don Juan + Kerenade  
Tchaikovsky  
Pilgrim's Song  
Tchaikovsky  
8.20. Pianoforte Solo.  
Prelude in C Sharp Minor  
Rachmaninov  
8.25. Orchestra  
"Chanson Triste"  
Tchaikovsky  
"L'antenne Paroles"  
Tchaikovsky  
Andante Cantabile  
Tchaikovsky  
8.40. Soprano Songs.  
"The Flower"  
Tchaikovsky  
"Parting"  
Ippolite Ivanov  
8.50. Violin Solos.  
"Legende"  
Tchaikovsky  
9.0. Speech by the MAYOR of SWANSEA on the Official Opening of the SWANSEA RELAY STATION. S.B. from London.  
9.10. Baritone Songs.  
Song of Mephistopheles  
Petrovsky  
"The Dreary Steppes"  
Tchaikovsky  
"In the Silent Night"  
Rachmaninov  
9.30. "Spanish Dances"  
Mozzart  
9.30. WEATHER FORECAST and NEWS. S.B. from London.  
Foreign Affairs Talk. S.B. from London.  
Local News.  
10.0. Dance Music  
10.30. Close down.

**Edinburgh Programme.**

2EH 328 M.

Week Beginning Sunday, December 7th.

**SUNDAY, December 7th**

- 3.0-3.30. Programme S.B. from London.  
3.30-4.0. Programme S.B. from Aberdeen.

**MONDAY, December 8th, and SATURDAY, December 13th**

- 3.0-4.0. The Station Pianoforte Trio.  
5.0-6.0. CHILDREN'S CORNER  
7.0 onwards. Programme S.B. from London.

**TUESDAY, December 9th**

- 3.30-4.0. The Station Pianoforte Trio.  
5.0-6.0. CHILDREN'S CORNER  
7.0-8.20. Programme S.B. from London.  
8.20-9.25. Programme S.B. from Glasgow.  
9.30-10.30. Programme S.B. from London.

**WEDNESDAY, December 10th.**

- 3.0-3.30. Talk to Country Schools.  
3.30-4.0. The Station Pianoforte Trio.  
5.0-6.0. CHILDREN'S CORNER  
6.40-6.55. D. MILLAR CRAIG, S.B. from London.  
7.0-WEATHER FORECAST and NEWS. S.B. from London.  
7.15-7.30. Mr. JAMES PATTERSON, S.B. from London.  
7.30-10.30. Programme S.B. from London.

**THURSDAY, December 11th.**

- 3.0-4.0. The Station Pianoforte Trio.  
5.0-6.0. CHILDREN'S CORNER  
6.40-6.55. Prof. H. J. C. GRIFFITHSON, LL.D.  
Diplomate, on "The First Novel"  
S.B. to Glasgow, Aberdeen and Belfast.  
7.0-10.30. Programme S.B. from Aberdeen.  
10.30-11.30. "THE ROMANY RIFLE LERS," from the Dundee Police Band.

**FRIDAY, December 12th**

- 3.0-4.0. The Station Pianoforte Trio.  
5.0-6.0. CHILDREN'S CORNER  
7.0 WEATHER FORECAST and NEWS. S.B. from London.  
7.15-7.30. FERRY SCHOOLS, S.B. from London.  
Local News.

**An Old-Fashioned Night.**

"Fond memory brings the light of other days around me"  
—W. G. Owsen

MARION RICHARDSON (Soprano).

JAMES CRAW (Baritone).

JAMES O. ADAIR (Tenor).

ELIZABETH B. DONALDSON

JEAN KERR

HILDA HARVEY

ANDREW H. GRANT

D. R. HARVEY

RALPH THOMSON

Marion Richardson

7.30. "I've Been Roaming"  
"Cherry Ripe"  
James G. Adair7.40. In Selections from his Repertoire,  
James Crow7.50. "Old English Love Song"  
"To Anthea"  
Hutton"The Village Blacksmith"  
Bransby Williams8.0. Miss ROSALINE MASSON on  
"The Village Blacksmith"8.15. THE RAIN  
A Scotch Comedy by Ella S. Betwell

(a)

Davie Duncan (an Old Soldier)

D. R. HARVEY

Josie (his Grand-daughter)

JEAN WILKINSON

Kenneth Reid (a Clerk)

RALPH A. E. THOMSON

Mrs. Paterson (a Grocer)

E. B. DONALDSON

Auld Mary (a Charwoman)

HILDA HARVEY

Geordie (a Policeman)

ANDREW H. GRANT

Scene: The Dimmy's Kitchen.

8.0.—Speech by the MAYOR of SWANSEA on the occasion of the Official Opening of the SWANSEA RELAY STATION.

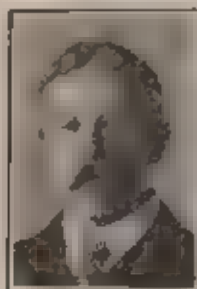
S.B. from Swansea.

(Continued in column 1.)



# "THE MASTER-FORCE OF EVERYTHING."

Sir James Yoxall Tells Readers How to "Get On" in Life.



Sir James Yoxall

Secretary of the National Union of Teachers, an office he has held with efficiency for more than thirty years.

Professional men and women, but by those who have given a lifetime's study to Educational matters.

## Not For the Few: For the Many

Sir James Yoxall says that Hannay ("George A. Hiramington") that "Pelmanism" is not for the few alone.

It is not of the relatively few "heavenly" qualities, who cannot help getting on and who get on early because they do not compete with them.

"It is for the many whom Nature has endowed with all qualities for success except the instinctive knowledge of how to use them aptly."

"Pelmanism," he continues, "is not for the self-satisfied, nor for the easily satisfied, content with any way of life, no matter how narrow and poor, not for the saggard who do not see the signs of progress, but for the just and the just."

"It is a means of energizing, and energy is the master-force of everything."

## People Pelmanism Helps.

Sir James Yoxall says that the value of special value.

The Clerk, the Teacher, the Shopkeeper, the Salesman, the Commercial Traveller, the Solicitor, the Doctor, the Briefless man, the Curate.

The underling, the most conscientious worker in the office, who is nevertheless, too slow—

The Teacher, not successful as a pedagogue—

The Doctor who waits for patients—

The Solicitor who might as well be his own clerk—

The Doctor who waits for patients—

The briefless man at the law—

The Curate never offered a benefice—and many another will find that the discipline, the guidance and the training of Pelmanism will help them on.

I feel that Pelmanism is the name of something much required by millions of people of today.

Yoxall, an educationalist who re-

Secretary of the National Union of Teachers, an office he has held with

nd efficiency for more than thirty years.

Professional men and women, but by those who have given a lifetime's study to Educational matters.

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Professional men and women, but by those who have given a lifetime's study to Educational matters.

The reply can be given in the words of the famous writer, Jerome K. Jerome.

"It won't turn him into a genius. It will enable him to make full use of the brain he has been given."

## Practical Results.

Pelmanism one finds examples of every type mentioned by Sir James Yoxall, together with countless others. Here are a few extracts from letters received by the Pelman Institute from men and women who have taken up the course.

It is to be noted that these particular letters are from people corresponding to the "types" mentioned by Sir James Yoxall.

A Clerk writes: "Since taking the Pelman course I have been able to do my work more efficiently and with less stress."

A Salesman writes: "The benefits I have derived are incalculable. Auto Suggestion has been of considerable help. I am convinced that I have increased my sales."

A Commercial Traveller writes: "My salary has doubled since taking the Course. I am all the more satisfied."

A Shopkeeper writes: "I have never regretted having taken the Pelman Course. It acts as a sort of backbone to all I do. Business is more successful than ever before."

A Clerk writes: "I have been able to do my work more efficiently and with less stress."

A Teacher writes: "It is simply splendid. The greatest benefit it has conferred in my case has been that it has been the means of giving me a new lease of life."

A Journalist writes: "I should like to have the course in my list of regular markets."

A Solicitor writes: "I have found the Course particularly useful. It has enabled me to do my work more efficiently."

usefully and to deal with work and problems far more efficiently.

A Doctor writes: "I have been able to do my work more efficiently and with less stress."

is only a part of what I shall gain later with increased practice. I only wish I had taken the course earlier.

A Barrister writes: "I am sure it has helped me to do my work more efficiently."

A Clergyman writes: "I have been able to do my work more efficiently and with less stress."

ing, and from partly reading the MS. of my sermons I have on occasions to refer to the head paragraph.

Here are some of the qualities Pelmanism develops:

Concentration, Observation, Perception, Judgment, Initiative, Will-Power, Decision, Ideation, Resourcefulness, Organising Power, Directive Ability, Forcefulness, Self-Confidence, Driving-Power, Self-Control, Tact, Reliability, Salesmanship, Originality, A Reliable Memory.

These are the qualities which make the difference between a leader and a follower.

Let Pelmanism develop your power to their fullest capacity. Show the world what you are and of what you are capable.

Will to Win and Pelmanism will enable you to win. Now is the time to start. Write to the Pelman Institute, 55, Bloomsbury Street, London, W.C.1.

you can now obtain for yourself on specially convenient terms.

Make up your mind to win. Get to the front. Let only the best satisfy you. Let Pelmanism develop your power to their fullest capacity.

Show the world what you are and of what you are capable. Will to Win and Pelmanism will enable you to win.

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Sir, Please send me gratis and post free a copy of The Pelman Manual and particulars of the offer entitling me to take the Pelman Course on special terms.

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# THE BIG 'LITTLE-3'



SPARTA CRYSTAL RECEIVER.



SPARTA ONE-VALVE AMPLIFIER.



'LITTLE  
SPARTA'  
LOUD  
SPEAKER.

FULLER  
RADIO APPARATUS  
IS FULLY GUARANTEED.

We have pleasure in inviting your attention to three big events of the present Radio Season, namely, the evolution of three perfect radio instruments in miniature—Crystal Set—Amplifier—Loud Speaker, all of the famous Sparta Series. Each instrument is a complete unit—the three together form a complete set for home use.

## SPARTA CRYSTAL SET.

1

This beautifully-made little set embodies all the features really worth having in a Crystal Receiver—including perfectly adjustable cat-whisker arm and crystal holder, the latter with cover. Long and short aerial terminals and provision for Loading Coil (price 3/6) for Chelmsford High Power Station.

Nickel fittings and leatherette covered case.

Price 21/-

Sparta Headphones, 19 5.

## SPARTA ONE-VALVE AMPLIFIER, Type A.C.1.

2

This is the simplest and neatest instrument of the kind obtainable. Constructed with Sparta Radio Components, it is a thoroughly reliable unit in leatherette covered case, exactly the same size and finish as the Crystal Set. The terminals are outside case, and once the filament resistance is adjusted the case can be closed, thus safeguarding the valve from breakage. Complete, without dull emitter valve and batteries.

Price 63/-

(Plus Royalty 12/6.)

## 'LITTLE SPARTA' LOUD SPEAKER.

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This is a smaller edition of the well-known standard model Sparta Loud Speaker, which it equals in purity of reproduction, with ample volume for ordinary indoor reception. Nothing has been omitted from the Little Sparta which can add to its efficiency as a Loud Speaker—it's all there!

Height, 18 ins. Diam. of Horn, 9 1/2 ins.

Price 55/-

*The Crystal receiver and amplifier sets in handsome cases are the most convenient type of instrument for home use. Can be kept clean and in good order always, and occupy the minimum space.*

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BRANCHES: Birmingham, Manchester, Newcastle-on-Tyne, Leeds,  
Swansea, Glasgow and Belfast.



## Leeds—Bradford Programme.

2LS 346 M.

Week Beginning Sunday, December 7th.

### SUNDAY, December 7th

7.0-8.30. Programme S.B. from London.  
8.15. A Mass by the Rev. LORD T. ...  
8.30-10.30.—Programme S.B. from London.

### MONDAY, December 8th, and SATURDAY, December 13th.

3.45-4.15. The Station Trio under the Direction  
of Percy Frostick.  
6.15-6.45. CHILDREN'S CORNER.  
7.0 onwards. Programme S.B. from London.

### TUESDAY, December 9th, and THURSDAY, December 11th.

2.30-4.0. Harold Gee and his Orchestra, re-  
layed from the Theatre Royal Opera,  
London.  
4.45-5.15. WOMEN'S HALF HOUR.  
6.15-6.45. CHILDREN'S CORNER.  
7.0-10.30. Programme S.B. from London.

### WEDNESDAY, December 10th.

3.0-4.30. Bensley Ghent and his Orchestra,  
relayed from the Tower Picture House,  
London.  
6.15-6.45. CHILDREN'S CORNER.  
7.0-10.30. Programme S.B. from London.

### FRIDAY, December 12th

3.30-4.30. Bensley Ghent and his Orchestra,  
relayed from the Tower Picture House,  
London.  
6.15-6.45. CHILDREN'S CORNER.  
6.40-6.55. Ministry of Agriculture Talk. S.B.  
from London.  
7.0. WEATHER FORECAST and NEWS.  
S.B. from London.  
7.15-7.30. PERCY PROSTICK. S.B. from London.  
Local News.

### Local Programmes.

LEEDS IMPERIAL QUARTET  
MARJORIE WILKINSON (Soprano)  
MADAME HILEY (Contralto)  
JOHN NAYLOR HALL (Tenor)  
LEONARD MOORE (Bass)  
MADAME A. M. HALL (Vocalist)  
J. WOOD SMITH (Singer of the Quartet)  
THE STATION QUINтет  
Under the Direction of  
PERCY PROSTICK

- 7.30. M. All Powerful "T. F. Wainwright" (11)  
T. F. Wainwright Bridge (11)  
7.45. J. Wood Smith.  
Our Housing Scheme. J. Wood Smith  
Ten Little Bridesmaids.  
8.0. Quartet.  
Over the Ocean. Orpheus and Eurydice. Offenbach  
Valse. "First Love". F. Lehár (10).  
8.15. Quartet.  
The Gypsies.  
Oh, Hush! How My Baby. Arthur Sullivan (11)  
8.30. J. Wood Smith.  
"When I Was a Boy at School". J. Spurr  
8.45. Quintet.  
Fantasia. "Souvenir de Chopin" arr. Petros  
9.0. Speech by the MAYOR OF SWANSEA  
on the occasion of the Official Opening  
of the SWANSEA RELAY STATION  
S.B. from Swansea.  
9.10. Marjorie Wilkinson.  
St. Nicholas' Day in the Norman  
Katharine Martin (5)  
Sheep and the Wolves. Arthur Tate (6)  
9.25. Quartet.  
Sheep and the Wolves. Arthur Tate (6)  
9.30. WEATHER FORECAST and NEWS  
from London.  
9.45. Local Affairs Talk. S.B. from London.  
Local News.  
10.0. Close down.



## Take trips abroad —Cossor Valves will help you

EXPERIENCE has shown the B.B.C. pro-  
grammes that there is still much  
to be learned from the reception of Continental Broadcasting  
Stations.

Take them up is not at all difficult pro-  
vided you are using a good Set and the  
right type of Valves. Your Set should  
use one stage of high frequency ampli-  
fication and with an efficient aerial most  
Continental Stations, even as far south  
as Madrid and Rome, should be heard in  
excellent quality.

As a first step, a valve, of course,  
with a P2—this valve  
is recognized everywhere  
as a standard long-distance  
valve and is strictly the well-  
known type of arched filament  
and has a cathode and Anode, the  
valve has some wonderful records to its  
credit.

Unnumerable letters are in our possession  
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results they have had.

We are not surprised, for there is a very  
good reason for it. Any valve depends for  
its efficient working upon the most  
effective use being made of the electron  
stream given off by the filament. In the  
Cossor the filament is arched and follows  
the contour of the Anode closely, with  
the result that few—if any—electrons  
can escape.

Ask any of your friends who may have  
had greater wireless experience than  
yourself. Unanimously they will tell you  
that long-distance work the Cossor is  
unique.

Remember that your Dealer now  
Cossor valves in a patented sealed  
which definitely guarantees an un-  
equalled Valve.

### COSSOR BRIGHT EMITTERS.

P1	For Detector and L.F. use	12/6
P2	For Detector and L.F. use	12/6

### WURCELL DULL EMITTERS

Model A. With resistance in base for use with 4 or 6 volt ar. or battery	Model B. Without resistance working direct from a.c. or accumulator
W1. For Detector and L.F. use	W1. For Detector and L.F. use
W2. For Detector and L.F. use	W2. For Detector and L.F. use
23/6	21/-
23/6	21/-

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Developments made by J. C. Cossor Ltd. Engineering Works, N.Y.



# Tune the Table-Talker with the "Matched Tone" Headphones



The  
Brandes  
Family  
Service.

**O**H, Boy! What fun you'd get with the *Table-Talker*, as well as your "*Matched Tone*" Headphones. Ask Father Can you think of a better gift for Christmas? Just real fun—fun for the Christmas Vac.—fun all the year round. You will hear every blessed word as plain as though your own form-master was speaking—and it's heaps more interesting. You'd hear real music just as loud as you hear that girl thumping on the piano next door—but no false notes. Oh no! And it's so pleasantly natural. Ask your Dealer for Brandes.

British Manufacture (B.B.C. Standard).



42/-

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25/-

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Dear Sir,  
It may interest you to know that I  
received Australia on my phone. I  
consider that they are the most sensitive  
phones that I have used and am  
much pleased with their general per-  
formance. Yours faithfully  
J. J. L. KER

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The name  
to know in Radio

Result of  
16 Years  
Experience









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**T**O-DAY the Amplion ranks as the first and foremost Wireless Loud Speaker. Many patented, and therefore exclusive features, including the non-resonating Sound Conduit and the new super electro-magnetic Unit with "floating" diaphragm, place the Amplion in a class by itself . . . the standard by which all other Loud Speakers are judged.

*Amplion Loud Speakers are obtainable at 25 and upwards from all Radio Dealers of repute. Descriptive List mailed with pleasure.*

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(E. A. GRAHAM)

St. Andrew's Works, Crofton Park, LONDON, S.E.4.

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**Nottingham Programme.**

5NC 322 M.

Week Beginning Sunday, December 7th.

**SUNDAY, December 7th**3.0-5.30.—Programme S.B. from London  
8.30-10.30.—Programme S.B. from London.**MONDAY, Dec. 8th, THURSDAY, Dec. 11th,  
and SATURDAY, Dec. 13th.**3.30-4.30.—The Scala Picture Theatre  
Orchestra. Musical Director, Andrew  
James  
5.15-6.0.—CHILDREN'S CORNER.  
6.15-6.16.—Teens Corner  
7.10.—Mr. W. L. RAYCRAFT Rugby  
Football  
7.0 onwards.—Programme S.B. from London.**TUESDAY, Dec. 9th, WEDNESDAY, Dec. 10th.**1.30-12.30.—Gramophone Records Dec. 10th  
2.30-4.30.—Lyons' Café Orchestra Conductor,  
Brassey Eytan  
5.15-6.0.—CHILDREN'S CORNER  
6.15-6.16.—Teens Corner (Dec. 9th)  
7.10.—Programme S.B. from London.**FRIDAY, December 12th.**3.30-4.30.—Lyons' Café Orchestra.  
5.15-6.0.—CHILDREN'S CORNER.  
6.15-6.16.—Teens Corner  
6.16-6.17.—Ministry of Agriculture Talk. S.B.  
7.0.—WEATHER FORECAST and NEWS  
S.B. from London  
FERRY SCHOOLS. S.B. from London.  
Local News.**The Pageant of Nottingham Castle.**

Dramatic List

MARGARET M. GUILFORD.

ELIZABETH WYCHE.

E. L. GUILFORD

F. O. PORTER

R. J. WHITLEY.

W. P. LAMPS

ADA RICHARDSON and her  
INSTRUMENTAL QUARTET

7.30.—The Quartet

Henry VIII. 'Dances Edward German (11)

7.40.—Robin Hood 'March' Scherzinger

Scenes from the

HISTORY OF NOTTINGHAM

CASTLE AND TOWN

Written and Arranged by E. L. GUILFORD

Produced by EDWARD LIVEING.

Scene I.—The Arrest of Mortimer.

Scene II.—The Siege of Nottingham Castle  
in 1442.Scene III.—In the Feathers Inn, Not-  
tingham, December 1745.

8.10.—The Quartet

Selection, "Lilac Tree"

S. Aubert, arr. Clusam

**Popular Concert**

FANNY PINDER (Soprano).

Dr. COLE (Solo Violoncello).

11.15.—IDY BATTLETS (Entertainer).

8.40.—Freddie Batters Attacks the Microphone.

9.0.—Speech by the MAYOR OF SWANSEA

on the occasion of the Official Opening

of the SWANSEA RELAY STATION

S.B. from Swansea

9.10.—Violoncello Solos

Sonata in C Major by J. S. Bach

9.15.—Group of Soprano Songs.

9.25.—Freddie Batters gives himself an Encore.

9.30.—WEATHER FORECAST and NEWS

S.B. from London

Foreign Affairs Talk. S.B. from London.

Local News

10.0.—Violoncello Solos.

"Elegie" by J. S. Bach

"An Old Italian Love Song" by J. S. Bach

Sommartini-Squire (1)

10.10.—Gavotte in D by J. S. Bach

Soprano Songs.

"Angels Guard Thee" by J. S. Bach

"Villanelle" by J. S. Bach

"Elegie" by J. S. Bach

10.30.—Freddie Batters still at it

10.30.—Close down.

Uncle  
Fellows  
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Super-One.**Hello everybody! Another winter season  
well on its way. And a new Fellows set to  
help it alongIt seems as if the Super-One is just going to  
meet the popular demand, too. The crystal  
enthusiasts of last year are rapidly becoming  
the valve experts of this. And when they've  
seen my new set they won't take long to  
become enthusiasts as well.Even I, who expected it, was quite enthusi-  
astic about its performance. I sat in my  
house in London with my Lightweight Head-  
phones on and heard Birmingham comfortably.  
And when I fitted the Amplifier, ALO came in  
nicely on my Junior Loud Speaker. A good  
aerial and earth of course, but not a bad per-  
formance all the same, and the reproduction  
was perfectIt looks such a handsome little set too. Moun-  
ted in a neat black cabinet it's an ornament  
to any room. So is the amplifier which is  
finished in exactly the same manner.I don't think I need say much about the  
price. Our policy holds good for the Super-  
One as it does for all our sets**Quality apparatus at low cost.**

Uncle Fellows

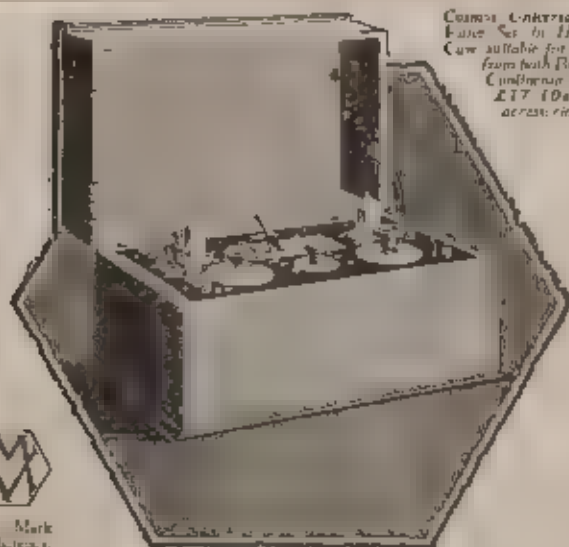
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Price of Amplifier £3.0.0  
Managers: The Super-One Valve Set, 12.0.0  
Price of Amplifier £3.0.0  
Amplifier, complete with Headphones, Aerial and Earth, and Junior Loud Speaker £18.0.0  
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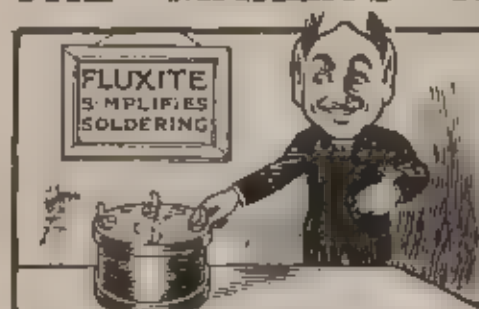
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# Plymouth Programme.

5PY 335 M.

Week Beginning Sunday, December 7th.

SUNDAY, December 7th.

3.10-5.30. } Programmes S.B. from La Jon.  
8.30-10.30. }

MONDAY, December 8th, TUESDAY, December 9th, and WEDNESDAY, December 10th.

3.30-4.30. Ernest Manning and his Orchestra, relayed from the New Pavilion Cinema, Dorothy Lanchester (Soprano).

5.30-7.0. CHILDREN'S CORNER

Forwards.—Programme S.B. from London

THURSDAY, December 11th, and SATURDAY, December 13th

6.0-8.0.—Albert F. Brooke and his Trio, relayed from the Royal Hotel.

8.30-9.30. CHILDREN'S CORNER

Forwards.—Programme S.B. from London.

FRIDAY, December 12th.

3.30-3.45. Mr. S. G. MONK (President, Plymouth Radio Society) on "How the Wireless Works"

3.45-4.0. Mr. W. P. WEEKES, A.R.A.M., on Musical Appreciation—Some Music by Edward Macdowell

4.0-5.0.—Albert F. Brooke and his Trio, relayed from the Royal Hotel

6.30-7.0. CHILDREN'S CORNER

8.45-9.0. News of Plymouth and S.B. from London

9.0-9.15. WEATHER FORECAST and NEWS, S.B. from London

PERCY SCHOLLS, S.B. from London Local News.

Two Shakespearean Recitals.

WINIFRED FAIRLIE (Entertainer)

EDWIN BULL

MINA LINDEN

ERIC WEALE

PERCY TAYLOR (Baritone)

ALBERT HOSIE'S STRING QUARTET

THE STATION ORCHESTRA

Under the Direction of ALBERT HOSIE

7.30-8.0. Orchestra.

March, "Chevychee" Peters

Overture, "Rosamunda" Schubert

7.45-8.0. Percy Taylor.

"Lend Me Your Aid" Gounod

"Maiden Prayer" A. Sullivan

8.0-8.15. TAP TALKING OF THE SHREW

At the time of the War of the Roses

has been the Shrew MINA LINDEN

Peter and the Shrew ERIC WEALE

Baptiste, Father to Katherine

8.15-8.30. String Quartet

Op. 96—Lento Vivace (Finale) by Dvorak

8.30-8.45. "Oma's."

"We've Got a Servant" J. P. Weston (7)

String Quartet

"The Emperor" Haydn

9.0.—Speech by the MAYOR OF SWANSEA

on the occasion of the Official Opening

of the SWANSEA RELAY STATION.

S.B. from Swansea.

9.10-9.15. "MACBETH"

Act I, Parts of Scenes 4, 5, and 7

Act II, Parts of Scenes 1 and 2

Macbeth ..... EDWIN BULL

Lady Macbeth ..... MINA LINDEN

Macduff ..... ERIC WEALE

9.30-9.45. WEATHER FORECAST and NEWS.

S.B. from London

Foreign Affairs Talk, S.B. from London

Local News.

10.0-10.15. Orchestra.

Selection, "Le Cid" Massenet

Percy Taylor

"She Moves with My Sadness" The

Queen of Sheba" ..... H. B. Hall

"Since the Day" ..... H. B. Hall

Jack B. Matthews on China and Her

People

W. B. Hall

"Only a Working Man" ..... H. B. Hall

Impersonations of Variety Stars.

On stage.

"Sally's Rhapsody" ..... Ricardy

10.30-10.45. "The



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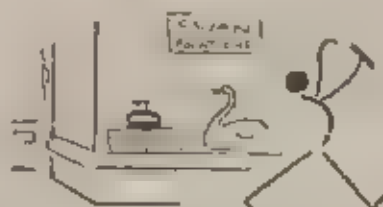
BEFORE I KNEW  
THE SWAN PEN'S FAME!



WITH EYE-BROWS KNIT  
I USED TO SIT



AND WAIT SUCCESS  
THAT NEVER CAME.



BUT SINCE I BROUGHT  
ONE HOME WITH ME —



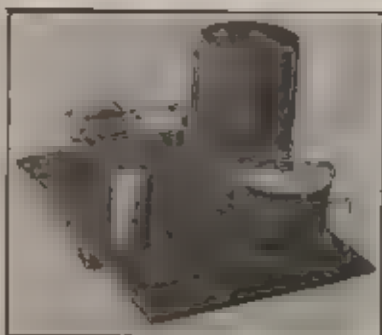
WITH EASE I WRITE  
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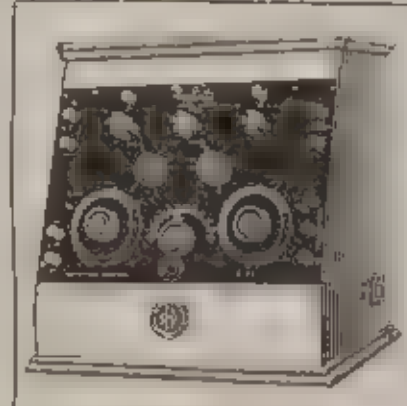


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C. S. DUNHAM, (Radio Engineer),  
Dept. of Marconi Set Int. Co., 24/6, Brixton Hill, S.W.2.  
Phone Brixton 337. Terms and conditions printed.



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80 "	16. 0	"	£1 12. 0	"	£2 8. 0
100 "	18. 6	"	£1 17. 0	"	£2 15. 6

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Valves Marconi. Lenses Ora. HT 1 12/6. Phone B.T.H. WE  
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CONDITIONS



## Stoke - on - Trent Programme.

6ST 306 M.

Week Beginning Sunday, December 7th

### SUNDAY, December 7th.

3.0-5.30.—Programme S.B. from London  
5.30-9.0.—Religious Service. Hymn 247  
(A and M). "Lord Thy Word Abideth  
Anonymous by the Rev. J. V. WILSON  
A car of Shev'd. Burdon.  
Hymn 54 (A and M). "Lo! He Comes  
With Clouds Descending"  
9.0-10.30.—Programme S.B. from London

### MONDAY, December 8th, to WEDNESDAY, December 10th

3.30-4.30.—The Majestic Cinema Orchestra  
Musical Director. Thomas Beckett  
5.0-6.0.—CHILDREN'S CORNER  
7.0 onwards.—Programme S.B. from London

### THURSDAY, December 11th.

3.30-4.30.—The Majestic Cinema Orchestra  
Musical Director. Thomas Beckett  
5.0-6.0.—CHILDREN'S CORNER  
7.0-10.0.—Programme S.B. from London

### FRIDAY, December 12th.

3.30-4.30.—The Majestic Cinema Orchestra  
Musical Director. Thomas Beckett  
5.0-6.0.—CHILDREN'S CORNER  
7.0.—W.E.A. L.I.F.E. FORECAST and NEWS  
S.B. from London  
PERCY SCHOLLES, S.B. from London.  
Local News.

LADY PRAYER BOOK  
J. P. INAL (Soprano) Tenor.  
WINDS. J. P. INAL (Soprano) Tenor.  
H. D. C. MORRIS (Solo Violin).  
PERCY BAINSTON (Hornist)  
7.10.—Invention in B Flat. . . . . Bach  
7.40.—Tenor Songs  
Love Could I Only Tell. . . . . J. M. Capel  
"My Queen" . . . . . Hummel  
7.50.—Violin Solos  
Aria. Franz Tregler, arr. Mark. F. . .  
"Minuet" . . . . . Beethoven, arr. A. . .  
Ballade to R. from Rimsky . . . . . J. H. P. . .  
8.—Break. Break. Break.  
"Still as the Night" . . . . . C. J. P. . .  
Percy Bainton will Intrude  
8.20.—Pianoforte Solo.  
Theme Varié . . . . . Padermski  
8.30.—Tenor Songs.  
An English Rose . . . . . Edward German  
The Sailor's Grave . . . . . Sullivan  
8.40.—N. G. S. . . . .  
The Frolic . . . . .  
Waltz in A Major . . . . .  
Brahms, arr. D. Huchstein

8.55.—Contralt. . . . .  
Two September Rags . . . . .  
9.0.—Speech by the Mayor . . . . .  
at the opening of the Official Opening  
of the SWANSEA RELAY STATION  
S.B. from London

9.10.—Percy Bainton will again Intrude  
9.20.—Pianoforte Solo  
Disparately . . . . . Brahms  
9.30.—WEATHER FORECAST and NEWS  
S.B. from London  
Foreign Affairs Talk. S.B. from London.  
Local News.

10.0.—Tenor Songs  
"Farewell to Summer" . . . . . Noel Johnson  
10.10.—Violin Solos.  
"Polka-mille Sarina" . . . . . Krieger  
10.17.—A Trio to Song  
"Sappho Ode" . . . . . Brahms  
10.27.—Pianoforte Solos  
"Secret Path" . . . . . Cyril Scott (1)  
"F. . . . . Purcell (25)  
10.30.—Close down

### SATURDAY, December 13th.

3.30-4.30.—The Majestic Director, Thomas  
Beckett  
5.0-6.0.—CHILDREN'S CORNER  
7.0-12.0.—Programme S.B. from London.



Mr Goodletlaw (giving generously): "Not to-night, you fellows, thank you! We're listening-in to the carols on our new Bijouphone."

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Before the advent of broadcasting, we listened with a sense of humour and a not too critical ear to the carols of the Christmas waits that sang before our door. But time moves on apace, and wireless broadcasting opens up a new era. This Christmas we shall sit around the Yule-Tide logs, listening with joy to the faultless rendering of the old-time carols through the medium of the new Wates Bijouphone, the wonderful little Crystal set that gives true-to-life reproduction. Its exclusive features place it in a class of its own, miles ahead of any competitor. Its great selectivity is owing to varometer tuning, whilst the enclosed detector with best quality crystal and point gives pure and reliable reception. The rounded ebonite top and base ensure perfect insulation, and all metal parts being nickel-plated, the instrument is of

handsome and neat appearance. Model No. 1 is for ordinary P.A.C. stations, having a range of 25/100 miles, and about 3/4 5/6 m.c. Model No. 2 receives the new high-power B.B.C. station by simply disconnecting a metal strap. When this strap is connected perfect reception of the ordinary local station is obtained. For the high-power station the range is approx. 100 miles.



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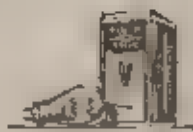
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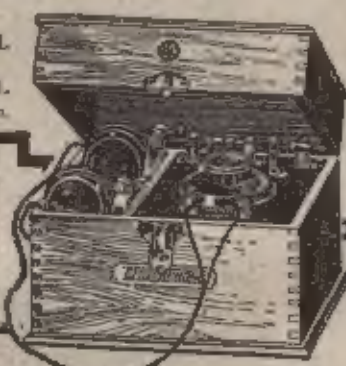
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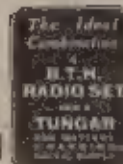
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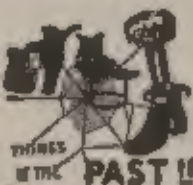
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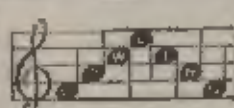


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